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ABSTRACT

this study, an analysis of poetry in Tina Sambal, a Philippine language spoken by about 70,000 persons in northern Zambales province, looks at the characteristics of the different poetic genres and poetic conventions followed in writing songs and poems. Primary emphasis is on phonological restrictions, grammatical liberties, and semantic embellishments. The first chapter describes Tina Sambal poetic genres and their use, focusing on the changing use of songs and poems, 11 specific song types (religious poetry, hortatory songs, life-story songs, entertaining songs, comical songs, compositions for special occasions, poems, serenading and caroling songs, courting songs, love letters, and sad love songs), functions of Tina Sambal songs and poems, traditional singing customs, and comparison with other Philippine languages. The second chapter examines the Tina Sambal poetic conventions, and the third chapter offers a brief conclusion. A separate section--and the longest in the book--consists of a "Chrestomathy" containing typical Tina Sambal poems and songs and an excerpt from one Tina Sambal Passion, each with an introduction and free translation, grouped according to genre. Appended materials include notes on typical features of Tina Sambal orthography and grammar; terms relating to poetry and song; esoteric words used; an index of authors, singers, and contributors; transcriptions of song melodies; and a list of available recorded songs. A glossary of technical terms and a list of references are also included. (MSE)

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The Poetic Conventions of Tina Sambal

Hella Eleonore Goschnick

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The Poetic Conventions of Tina Sambal

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Hella Eleonore Goschnick
Summer Institute of Linguistics

Linguistic Society of the Philippines
Manila, 1989

Linguistic Society of the Philippines
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The *Philippine Journal of Linguistics* is the official publication of the Linguistic Society of the Philippines. It publishes studies in descriptive, comparative, historical, and areal linguistics. Although its primary interest is in linguistic theory, it also publishes papers on the application of theory to language teaching, sociolinguistics, etc. Papers on applied linguistics should, however, be chiefly concerned with the principles which underlie specific techniques. Articles are published in English, although papers written in Filipino, an official language of the Philippines, will occasionally appear. Since the Linguistic Society of the Philippines is composed of members whose paramount interests are the Philippine languages, papers on these and related languages are given priority in publication. This does not mean, however, that the journal will limit its scope to the Austronesian language family. Studies on any aspect of language structure are welcome.

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To all Tina Sambal
who have the gift of poetry
and use it
for the glory of God

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First of all, I want to thank God for giving us language and appreciation for beauty in poetry and music. Without these I would not have had the pleasure of exploring Tina Sambal poems and songs.

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Two Tina Sambal poets, Mr. Sotero B. Elgincolin and Mr. Juliano E. Bautista, deserve special mention because they spent countless hours with me talking about the Tina Sambal language and customs and giving me many insights into Tina Sambal poetry. Mr. Elgincolin also helped me with the collection and transcription of a large portion of the Chrestomathy.

My deep appreciation goes to all Tina Sambal people who have helped me over the years to learn their language, from correcting my stumbling beginnings to answering difficult questions about grammar and culture. My partner in the work of Bible translation, Priscilla R. Ramiscal, who has become as good as a Zambaleña, has given me many valuable insights into the use of the language and encouraged me on the way.

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Lastly, I gratefully mention the help I received from members of my family while I was home in Germany where the major part of this study was written. They provided a home for me and various kinds of material help, freeing me to write. They played an important part in the completion of this work, which I will gratefully remember.

Abbreviations and Symbols

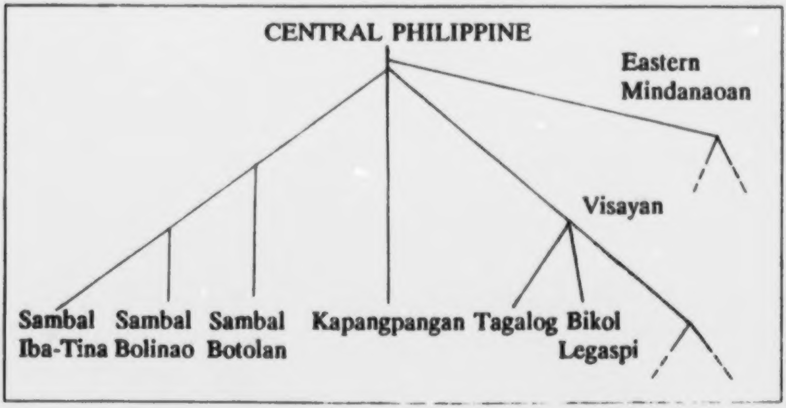
FM	focus marker
FPM	focus personal marker
LK	link
NFPM	nonfocus personal marker
OM	oblique marker
RQ	rhetorical question
v.	verse
=	morpheme boundary

Introduction

The Tina Sambal Language

Tina Sambal is a Philippine language spoken by approximately 70,000 speakers in the five northern towns of Zambales province: Iba, Palauig, Masinloc, Candelaria, and Sta. Cruz, and a few southern barrios of Infanta, the town just across the border in Pangasinan. The term *Tina Sambal*, used in linguistic literature to refer to this language group, is unknown to most of its native speakers. Rather, it is the designation given to the language by the speakers of its neighboring dialect to the south, Botolan Sambal. The Botolan Sambal call the northern dialect Samball Tinà 'bleached Sambal' because of its many Spanish loan words. Both language groups refer to their own dialect simply as Samball.

Linguistically, Tina Sambal probably belongs to the northern Philippine languages even though some researchers have included it with the central Philippine languages. According to Walton's Philippine language tree (1979:78), which is derived from the matrix of shared cognate percentages, the Tina Sambal language belongs to the central Philippine languages, which includes Tagalog. It is considered more closely related to Bolinao, spoken in the northwest corner of Pangasinan, than to Botolan Sambal, spoken in the adjacent southern part of Zambales. This classification, however, may have been influenced by loan words from Tagalog.



Central Philippine Language Tree (from Walton 1979:78)

Zorc (1977) classifies Tina Sambal as belonging to the "North Extension" of the southern Philippine languages. But he says (1977:31) that Reid and McFarland both found conclusive evidence that it belongs to the northern Philippine languages.

McFarland (1980) classifies Tina Sambal as a northern Philippine language, belonging to the Sambalic subgroup comprising the following languages: Kapampangan; Sinauna; and Sambal, which comprises Bolinao, Tina Sambal, and Botolan.

Approaching Poetry Analysis

The enjoyment of beauty in poetry and songs is worldwide even though the forms may differ from one cultural group to another. Preferences for certain music styles may go beyond the linguistic borders of one language group, but the poetic forms of any language constitute a cultural treasure that can be properly appreciated only by those who have an intimate knowledge of the language.

To describe the poetic conventions of any language, the analyst needs to answer many questions about its poetic genres and poetic conventions. The attempt to answer them is a step towards developing a model for poetry analysis in a culture with its own poetic conventions, not analyzable in terms of English or other Western poetic forms. Such analysis makes the poetic treasures of the particular language accessible to a wider audience, both for appreciation and for comparison with other dialects and languages.

Even though collections of poetry are available in a few Philippine languages, there does not seem to be any systematic analysis of the poetic conventions in them. The analysis of poetry in Postma's 1981 book on Mangyan folklore is the most complete, but it discusses changes in word structure, rhyme patterns, and choice of vocabulary for only one poetic genre.

The procedure I have utilized for Tina Sambal can be used to look at other Philippine languages as well, thus opening a door for comparison between the poetic conventions of different languages within this country, in other Asian countries, and in other parts of the world. Such comparative analysis would contribute to the mutual appreciation of different cultural groups within the Philippines and a deeper understanding of the poetic heritage of other countries.

It is my hope that this study will also increase awareness among Tina Sambals of their own poetic heritage, enabling them to admire the poetic forms of other cultures without losing pride in their own language and culture.

Scope of the Study

Using the Tina Sambal works of poetry presented in the Chrestomathy as a basis for analysis, I try to answer the following questions:

(1) What are the characteristics of the different poetic genres in Tina Sambal?

(2) What poetic conventions, from the standpoint of phonological, grammatical, and semantic features, do Tina Sambals follow in writing songs and poems?

The primary emphasis in this study is on the formal characteristics of Tina Sambal poetry in the areas of phonological restrictions, grammatical liberties, and semantic embellishments, as presented in chapter 2. I hold the view of Kenneth L. Pike that language is best described in terms of three overlapping hierarchies, namely, phonological, grammatical, and semantic. Since these parameters are relevant in looking at the poetic forms of a language, I have used them in structuring this work, separating phonological, grammatical, and semantic conventions.

Phonological Restrictions: In poetic literature words are arranged in patterns that create an impression of beauty. For example, one often finds some kind of rhyming pattern at the end of the lines of a poem or a song, within the same line, or across line boundaries, and rhyming involves phonological restrictions of segmental units of the language. Other phonological restrictions concern stress groups (e.g., meters in English poetry). Even though Tina Sambal poetry does not follow Western patterns, it does have certain poetic conventions regarding stress and the number of syllables to a line in different poetic genres. Such rhyme and stress patterns in Tina Sambal poetry will be described in chapter 2 with examples from the Chrestomathy. A description of the larger phonological units, such as stanza, sections, and whole works, will also be given.

Grammatical Liberties: In order to be able to meet the restrictions that rhyme and stress patterns impose on the poet, there needs to be some flexibility on the word level. Resulting peculiarities in word formation and contracted forms found in Tina Sambal poetry will be described and exemplified. The poet also needs a certain freedom to change the grammatical form of clauses. Examples from the Chrestomathy are used as a basis for discussing grammatical deviations considered acceptable in the poetic use of Tina Sambal. Also, between clauses, interpropositional relationships, which are rigid in prose, may be marked in special ways to allow the poet to fit a specific meaning into a defined form.

Semantic Embellishments: There are two ways in which the Sambal poet fits words to the meter and rhyme patterns. One is the use of esoteric vocabulary, that is, antiquated or specialized words not used in ordinary speech and therefore not readily understood by the audience.[1] The other is the use of a common word in an unusual collocation. Both ways will be described and exemplified from the Chrestomathy. Larger semantic units will also be described (e.g., repetition of larger units and rhetorical questions), as well as the use of ambiguous and figurative speech. From the collected poems and songs I will show examples and briefly consider what topics are typically figurative.

The Chrestomathy

In the Chrestomathy are presented typical Tina Sambal songs and poems and an excerpt from one Tina Sambal Passion, each with an introduction and free translation, and grouped according to genre. The choice of poetic works was determined by my limited contacts within the Tina Sambal community. Because I lived mostly in Candelaria, my collection contains poetry only from Candelaria and its two neighboring towns of Masinloc and Sta. Cruz. It was collected over a period of eleven years. I included samples of eleven song genres that reflect Tina Sambal poetry at its best, in form and content. (Some, even though beautiful and worthy of inclusion, had to be omitted because of their length.)

My partners in the linguistic research and translation work, Margarete Schuster, now Mrs. Kurt Storck, and Priscilla R. Ramiscal, now Mrs. Viejo Elgincolin, started to work in Candelaria in 1973. They had already been collecting Tina Sambal folklore before I joined them in 1977. I continued the collection with songs heard at barrio fiesta presentations and privately from skilled singers and poets. Some of my collection is in written form only; some is recorded on cassette. Our Tina Sambal co-worker, Mr. Sotero B. Elgincolin from Masinloc, expanded my collection considerably through contacting poets and lovers of poetry that he was acquainted with.

Mr. Elgincolin also provided me with a literal word-by-word translation for a large number of songs as well as with a free translation in English. However, I take the responsibility for the translation of the poetic works as they appear in their final form in the Chrestomathy since I have restructured all of Mr. Elgincolin's translations and translated the rest myself.

---

[1] One poet who made extensive use of esoteric vocabulary (called "deep words" locally) is the late Mateo E. Quiba of Binabalian, Candelaria. Realizing that most of his readers would not understand the meanings, he appended a vocabulary with explanations to his versified Tina Sambal translation of Solomon's Proverbs, "Kasalitaan" (1977a). With a similar intention I list the esoteric words used in the poems and songs of the Chrestomathy in Appendix 3.

Related Literature on Tina Sambal

I know of no other research on Tina Sambal poetry. Some Tina Sambals have collected songs and poems either for their private use or to preserve them. Unfortunately, some of these collections have been buried with their owners. My colleagues and I were honored to be entrusted with poetic collections provided to us by Mr. Mateo E. Quiba, Mr. Damian H. Ebuen, and Mr. Juliano E. Bautista, parts of which have been included in the Chrestomathy. Credit will be given to them at appropriate places.

A few theses and linguistic articles on the grammar of the Tina Sambal language were found. Mrs. Ester T. Roque's M.A. thesis, "The Syntactic Structures of Zambal," follows the transformational generative model. She gives phrase structure rules for basic Tina Sambal sentences and transformational rules to change them into interrogative, negative, and imperative sentences. Likewise, she describes phrases and words in terms of phrase formation and morphophonemic rules, respectively.

Miss Erlinda R. Bundang wrote her M.A.T. and M.A. theses on Tina Sambal adjectives. The first is entitled "A Reference Grammar of Zambal Adjectivals." Based on *Tagalog Reference Grammar* by Paul Schachter and Fe T. Otanes, it includes adjectives, numerals, and some deictics with their different affixations and uses. The second is entitled "A Contrastive Analysis of English and Zambal-Tina Adjective Comparison and Identification." In it she explains and compares the formation of Tina Sambal and English adjectives. She tries to establish correspondence between English affixes and Tina Sambal affixes and constructions.

In *Studies in Philippine Linguistics* 3:1:58-85 is an article on Tina Sambal clause linkage by Priscilla R. Ramiscal and Hella Goschnick entitled "Interclausal Relationships in Tina Sambal." Two Tina Sambal folktales with English translation appear in *Studies in Philippine Linguistics* 2:2:34-43.

1

Tina Sambal Poetic Genres and Their Use

1.1 The Changing Use of Tina Sambal Songs and Poems

In former times singing was an important part of any private or public social gathering of the Tina Sambal. Whether for birthday celebrations, courting, wedding feasts, or funeral wakes, there were plenty of songs for the occasion. Religious festivals such as Christmas, Lenten Season, and All Saints' Day had their own singing customs. Even in election campaigns and communal fundraising efforts, songs had their place.

But now radio and television are used for entertainment, and music from records and cassettes often fills the gaps at social gatherings. For fiesta and school programs English and Tagalog are being used more and more. Thus, many Tina Sambal entertainers have an ever-expanding repertoire of English and Tagalog songs; Tina Sambal songs are less and less in demand.

One reason for this is the lack of composers in Tina Sambal. The newly composed songs are for the most part no more than new words to old Tina Sambal tunes or to favorite melodies from English or other languages.[1] Even in the exclusively Tina Sambal song contest held in Masinloc in 1982, the only new songs that appeared were written to tunes from songs in other languages (see song 4.15 in the Chrestomathy).

The trend of the present generation to listen to new songs rather than perform and appreciate well-known favorites causes disregard for Tina Sambal songs. Western influence is affecting the taste of young people who now prefer lively melodies to the more pensive tunes of former times. The drawn-out *komidya*, the local version of moro-moro plays, no longer attracts young people to the two-night performances.

Formerly, nearly every Tina Sambal knew some songs in his language and was able to give a song at a party. Even the long life-story songs were known by a large number of people. But now, with changing customs, many people hardly know a single Tina Sambal song, or they may be too embarrassed to sing, especially the younger generation. They still hear these songs from time to time but are not interested in learning them. Without social pressure to sing at special occasions, many do not get the necessary encouragement to practice and memorize songs. Some who have a bent towards music pick up songs on the radio or on records, but others never learn to sing. The singing of Tina Sambal songs is left to grandmothers singing their grandchildren to sleep and to those "professionals" who are invited to give special numbers on stage for some public event or for private social occasions.

---

[1] The only exception is religious songs. We were able to create some interest in composing contemporary religious songs through contests advertised on the radio. Three area people composed several new songs with original melodies. Works of two of these composers, Pastor Norman E. Edquilang and Pastor Alfredo C. Cabero, are included in the Chrestomathy (songs 1.16 and 1.27).

In former times poetry was always given a melody before it was presented to the public. Love letters in verse were the only poetic forms that were written and therefore without a melody; but these, too, were composed in the traditional Tina Sambal dodecasyllabic form and could easily be sung to traditional tunes. Nowadays, there is a moving away from singing performance in favor of oral declamation. Sometimes children recite Tina Sambal poems and songs for graduation exercises at barrio schools.

1.2 Tina Sambal Poetic Genres

Eleven genres of poetry are presented in this study with examples which, for the most part, are short poetic works. Several Tina Sambal poets have produced *komidyas* or *dramas*, but they are too lengthy to be included in this study.[2]

It seems that traditionally all Tina Sambal poetry was composed to be sung. Of the eleven genres in the Chrestomathy nine are songs and two are poems, but even these two can be sung and often are. Most religious poems are written in the traditional dodecasyllabic pattern and so can be sung to any number of melodies. The Passion excerpt (1.7) has its own melody.

Three of the religious poems included in this collection do not have dodecasyllabic lines; it is unclear whether these were ever given a tune. But native speakers consider them to be *kanta* 'songs' and think that they would be recited only in the absence of an appropriate melody.

---

[2] Tina Sambal *komidyas* are the local moro-moro plays depicting the victory of Christians over the Moros in Spain. The characters are Spanish nobility and their courts fighting against Moro noblemen and their courts, as well as against giants and wild beasts of Spain (e.g., bears). The performance is very stylized with a characteristic way of declamation and slow movements, frequent sword fights (the favorite of the audience), and a slow, rhythmic march of the actors around the platform after each act. Tina Sambal *dramas* have not been performed during the eight years of my presence in the area; they were stories of everyday life dramatized on stage, very similar to today's dramas on radio and television.

1.2.1 Aladibino (Religious Poetry)

Religious songs and poems, called *aladibino* 'religious', from Spanish *divino* 'divine', constitute the largest part of the Chrestomathy. This is due to the fact that[2] two local poets, Mr. Mateo E. Quiba and Mr. Damian H. Ebuen, whose interest was mainly in religious topics.

Three subcategories can be distinguished in Tina Sambal religious poetry: *aw-istorya ibat sa Biblia* 'stories from the Bible' (1.1 to 1.7 in the Chrestomathy); *tawtotoro ibat sa Biblia* 'teachings from the Bible' (1.8-1.11); and *kawkantan pangsimba* 'songs for worship services' (1.12-1.30). The common characteristic of all these is that they are about God or some biblical topic.

The songs containing versified accounts from the Bible, except for the Passion (song 1.7), are the most entertaining of these three subcategories. They could be called religious entertainment songs except that most of them also contain an admonition at the end, which makes them hortatory as well. At social events that I have observed, only one or two special numbers were songs based on Bible stories; all other songs were secular. I think that in former times religious topics were much more favored. I have been told repeatedly that a person who acted as a go-between in marriage negotiations (see sec. 1.4.3) used frequent religious allusions in the process. (See also song 4.11, verse 11, in the Chrestomathy.)

The poems that are teachings from the Bible are hortatory in character, containing versified paraphrases of such biblical passages as the Ten Commandments, Psalm 23, the Beatitudes, or excerpts from Proverbs. The intention of these poems is clear but I do not know what function they had. Was it possible in former times for an entertainer to get up in a social meeting and directly admonish his audience to good Christian behavior through such a song? Or were these poems for more private use between friends who had a common interest in poetry and religion? (For instance, Mr. Evaristo E. Eclevia often gave his poems to his friends as a special favor.) Native speakers consider these poems to be songs (*kanta*) and classify them as hortatory entertainment.

The rest of the religious poetry is best described as hymns. Some are prayers directly addressed to God; others are religious admonitions to an audience. Some songs even switch modes between stanzas. Most of these hymns, especially those by Mr. Mateo E. Quiba, Mr. Sotero B. Elgincolin, Pastor Norman E. Edquilang, and Pastor Alfredo C. Cabero, were intended to be sung during worship services. Song 1.20 in the Chrestomathy seems to be more fit for a social gathering. I am not completely sure about the intended function of the rest.

1.2.2 Aral (Hortatory Songs)

The one common denominator of the *aral* 'teaching, moral' songs is that they contain some kind of overt admonition. A few of the *aral* songs in the Chrestomathy are pure advice, for example, song 2.6, which is an admonition for newlyweds, and 2.8, which teaches moderation. The majority are entertaining as well as hortatory. Sometimes an everyday story is told, an experience or illustration given, and the moral added only at the end. One example of this is song 2.7, which I obtained from two different sources. One was without the final moral and therefore was classified as a *poga-poga* 'comical song' (see sec. 1.2.5).

1.2.3 Biyay (Life-story Songs)

Life-story songs or *biyay* (lit., 'life') are long sentimental stories in verse form. Some of them state that they originated from stories read in books; others refer to Spanish nobility (e.g., song 3.2, verse 51), which may indicate that they have been translated from Spanish. All of them contain biographical materials with moral applications.

There are very few people left who know one of these long songs by heart. (Song 3.2 has 109 verses and is typical.) Moreover, the audiences at today's social events would not be patient enough to listen to such lengthy accounts, especially if the content is already known. Another reason for their disappearance may be changing moral standards and a preference for light entertainment rather than moral admonitions.

1.2.4 Liwa-Liwa (Entertaining Songs)

Entertaining songs or *liwa-liwa* 'entertainment, distraction' are composed to be sung at social gatherings. They aim to make the audience forget their problems for a while. Often the singer tries to make the audience laugh by expressing how difficult it is to get up and sing in public as in the first four examples for this category in the Chrestomathy. Other entertaining songs describe the harmony and happiness of the present meeting (songs 4.5 and 4.6). Some use figurative language to amuse and at the same time stress some cultural value (songs 4.7 and 4.8). Others tell a funny story or personal experience just for entertainment. But often there is a hidden hortatory aspect since positive and negative examples of ideal human behavior are frequently involved.

The difference between hortatory songs and entertaining songs is small. It is often only a matter of degree in the overtness of the admonition.

1.2.5 Poga-Poga (Comical Songs)

Poga-poga 'comical songs' are of two types: absurd songs that have the audience laughing uncontrollably at every line, and songs about sexual topics, which are the majority. Most of the latter type range from making fun of preening and courting practices (songs 5.2 and 5.3) to talking about sex in figurative or indirect ways (song 5.5) and describing fornication and adultery with off-color jokes in varying degrees of vulgarity (song 5.6).

Tina Sambals are very much aware that these songs are not fit for all occasions and audiences. Quite a few *poga-poga* songs start with an apology for presenting such a song to the audience. These songs are more often sung by male singers and the coarser songs are reserved for male audiences. (As a female researcher, I have taken the liberty of excluding some songs from the Chrestomathy that I found offensive.) Nevertheless, *poga-poga* songs are very popular with general audiences and are often used to liven up a social gathering when the audience is getting tired or bored.

1.2.6 Komposon Intagama (Compositions for Special Occasions)

Compositions for special occasions, *komposon intagama* 'designated compositions', are unique in that they mention specific people and places and are suitable for only one occasion. The examples I have included are two long songs composed for a wedding banquet and a family reunion respectively, a song on the occasion of a New Year's Eve's dance, a song for a campaign meeting of a certain political candidate, and a song for a barrio fiesta which recounts the story of its settlement.

1.2.7 Tola (Poems)

The two examples of *tola* 'poems' in the Chrestomathy differ in no way from the preceding genres. If they were given tunes, one could be classified as an entertaining song and the other as a composition for a special occasion. But I distinguish them from the other genres because they do not have a tune and would probably never be sung. The first was found in an outdated Tina Sambal primer and seems to have been composed especially for school purposes. The second was given to Miss Margarete Schuster, now Mrs. Kurt Storck, in appreciation for her research in the Tina Sambal language and oral literature.

1.2.8 Kawkantan Pangharana (Serenading and Caroling Songs)

Kawkantan pangharana 'songs for serenading' get the name from *harana*, which is any singing outside other peoples' houses. Serenading and caroling are both in this category. Caroling was done not only during Christmas season but also on All Saints' Day and in campaigning for candidates for local beauty contests or political elections. The content of these songs depends on their purpose, explicitly stated in the song. Caroling usually consists of only one song, except when a gift is being requested, in which case it includes a thank-you stanza or two. Serenading, on the other hand, may consist of a sequence of songs sung at the different stages of the serenade: in front of the house, going up the stairs, upstairs before sitting down, and then sitting down as an entertaining intermission between conversation (see song cycle 8.1).

1.2.9 Palasinta (Courting Songs)

Palasinta 'courting songs' (from Spanish *para* 'for' and *sinta* 'love') are usually composed and sung by men, since courting is done by the men. But at social events, anybody can sing such a song for entertainment. All of these songs are addressed to a sweetheart, revealing the singer's love and asking for acceptance. They all praise the desired girl, often using elaborate terms of address and figurative speech.

1.2.10 Birso (Love Letters)

At the beginning of the twentieth century it was the custom for lovers to reveal their love to a girl in versified letters called *birso* (from Spanish *verso* 'verse, meter'). The figurative language used in these songs and the Spanish terms in song 10.3 in the Chrestomathy raise the question whether the authors were inspired by Spanish love poems. The art of versified love letters is no longer practiced, but the Tina Sambals still refer to love letters, even though now written in prose, as *birso* and to the act of writing them as *mamirso*.

1.2.11 Sintiminto (Sad Love Songs)

There is a special category for songs of disappointed lovers, whether sweethearts or spouses, called *sintiminto* 'sad thoughts' (from Spanish *sentimiento*). Without a doubt they are the favorite category of Tina Sambal singers and composers. In my collection they number 26 songs out of the total 140. (There are more religious songs and poems only because of personal contributions by two poets whose specialty is religious poetry.)

Most of the *sintiminto* are composed by men whose love was rejected by a girl. Some are also by women bemoaning the unfaithfulness of a friend or husband.

1.3 The Function of Tina Sambal Songs and Poems

Most Tina Sambal poetry was written for entertainment. One class is even called 'entertaining songs'. The purpose of comical songs, special-occasion compositions, life-story songs, serenading songs, hortatory songs, and even religious songs is to entertain. Likewise the courting songs, sad love songs, and even poetic love letters are used more frequently for entertainment than for talking to a sweetheart.

At this point we should define what we mean by entertainment. If we think it is mere amusement, only the comical songs and a minority of the entertaining songs would serve this purpose. Diversion is a better definition.

For the Tina Sambal the purpose of singing was less a matter of passing time or escaping boredom and more the helping of others to forget their problems for a while in the enjoyment of harmony with a group bound together by mutual acceptance and common values.

In Tina Sambal, most songs were meant to be sung as a solo or duet for a gathered group. Songs were an expression of an existing unity; by listening together to these songs about shared values and customs, unity was strengthened and the younger generation drawn into the group. Thus, we might say that the function of Tina Sambal poetry was didactic and hortatory under the guise of entertainment.

Every social occasion was used to review religious and cultural values. At baptismal and birthday parties or other personal celebrations and at dances, wedding feasts, family reunions, and town or barrio festivities the intermissions consisted of songs that in one way or other exalted Tina Sambal beliefs and practices. Thus, religious teaching in former days was not confined to church as it increasingly is at the present, and moral admonitions could be given in an indirect, pleasant way.

Another function of singing in Tina Sambal culture was, and still is, to honor a person or group. Compositions for special occasions not only provide entertainment but are often intended to honor someone. This is the objective of poem 7.2 in the Chrestomathy. The terms of respect and appreciation used in the serenading and courting songs also serve this purpose but with the main aim of getting a chance to speak to a girl or win her heart. Just to be called upon to sing before a group is an honor. Likewise the person who proposed a certain singer is honored when the request is granted (see song 4.3, verse 3, in the Chrestomathy), and respect for elders is reinforced by the example of the singer's obedience.

Other poems function as an outlet for deeply felt emotions. Disappointed lovers find relief through reiterating the words of a *sintiminto* song. Suitors can express their feelings through a courting song when otherwise they would have shut them up within their hearts. And for people afraid to sing in public, those entertaining songs that express feelings of stage fright help overcome fear and trembling.

1.4 Traditional Tina Sambal Singing Customs

1.4.1 Singing at Religious Festivals

During Lenten season a group of women would come together to sing the *Pasyon* 'Passion', a versified account of the sufferings of Jesus Christ. They sang parts of it at different houses where they had been invited or at the booths erected to commemorate the Stations of the Cross. Usually four women would go together, two sopranos and two altos, taking turns two by two singing in parts. Those who invited them provided a simple refreshment since this singing often lasted till late at night, especially on Good Friday.

Several different versions of the Tina Sambal Passion must have existed because the copy my excerpt came from is different from the one Mrs. Feliciana E. Eballar used to sing (see song 11.18). The version she knew had four-line stanzas whereas Mr. Nicasio E. P. Empeño's version, an excerpt of which is in the Chrestomathy (1.7), has five-line stanzas.

Caroling is another type of singing in connection with religious festivals. Even today carolers frequently go from house to house, especially at night. However, the custom of caroling on All Saints' Day, called *Pistan Nati* 'Holiday of the Dead' or *Todos los Santos* (Spanish loan), has been completely abandoned. It is about twenty years since the last caroling groups went around on All Saints' Day Eve, and they were school children, not the mixed age groups that had formerly caroled. (Associated with the caroling on All Saints' Day Eve was the belief that during this night departed souls were released and allowed to visit their living relatives.)

Two kinds of groups would wander about on the eve of All Saints' Day. Some people would go to *makilimos* 'beg'. They would sing from house to house and would be given a candle (or, if the landlady had run out of candles, a five-centavo coin) to put at church or at the grave of deceased loved ones. (Less devoted carolers would melt the candles and use them for floor wax.) Song 8.8. in the Chrestomathy exemplifies the begging type of carol.

Other carolers were young men who would go around to *mangalolwah* 'play ghost' (from *kalolwah* 'ghost, soul'). They would do such things as pretend in their songs to be a child who had recently died and ask the mother for a gift, perhaps a *pomelo*, a fruit in season at this time. Sometimes their presentation was urgent; the doors might be shut before they could return. Song 8.7 in the Chrestomathy is a song of this kind.

Sometimes two groups of young people would wander around together; and while one group was caroling and the attention of the house owners diverted, the other group would steal pomelos or other fruits and vegetables from the garden—or even a pig or goat, which they would eat together later on at a party. Some sources associate the *mangalolwah* custom only with doing mischief. The custom of *makilimos* 'begging' could be compared with the trick-or-treat custom in the United States on Halloween.

Some people of Masinloc remember another All Saints' Day Eve custom, *bahbah*. A singer would come to the house where someone had died during the previous year, after having asked permission in advance, and sing in front of the house. He would sing about the life of the deceased. The people upstairs would take turns recounting incidents in the dead person's life in a similar chanting voice as is used in the *komidya* performances. Therefore, the stanzas were called *ditso*. These *bahbah* singers would end up having everyone in tears, which is probably why the custom was discontinued.

1.4.2 Singing for Fund-raising Purposes

Caroling nowadays is most frequently used for soliciting funds for community projects or the annual town fiesta. This is customary in Sta. Cruz, Candelaria, and Masinloc. In most cases the occasion is a beauty contest (more properly, a popularity contest) in which each barrio chooses a candidate, sometimes two or three barrios supporting one candidate. There may be up to nine girls from different barrios. Sometimes these are matched by an equal number of male candidates. Since the queen, as well as the prince, is chosen on the grounds of money raised, soliciting is everybody's concern.

Relatives and barrio mates give sacrificially so their barrio will win. To win is considered an honor in which all share. Those who are less affluent sacrifice several nights of sleep and go around caroling for money. In the candidate's barrio the carolers will sing at every house. If they go to other barrios, or even other towns, they will sing at houses where members of the caroling group have relatives or friends who will feel obligated to give. After receiving a donation, which can be anything from a coin to a twenty-peso bill, the group will sing a thank-you stanza. Other fundraising activities include school children selling tickets and people writing letters to relatives working abroad. Contributions thus received often tip the scales for the winner.

The climax is a night-long dance with all candidates present. Each candidate will have one dance designated for her, and all her young admirers as well as relatives and barrio mates will dance in her honor and drop a donation in a box placed in the middle of the court. After each girl has had her dance, the donations are totaled together with all the contributions previously received. This is called the first canvassing, and its result is publicly announced. There are two more dances for each girl and two more canvassings during the night. The result of the third canvassing is usually announced in the early morning hours. It determines who will be the queen and the sequence of the other girls in the parade. Some people who have large contributions to make will hold them to the end, often reversing the previous ranking of the girls. Therefore, tension is high at the last canvassing (see verse 2 of song 8.4 in the Chrestomathy).

The money collected is usually split between the girl and the cause (a town fiesta, a school project, or a fair). The girl's family have many expenses, such as her special dress, a float for the procession, sometimes fireworks, and the entertainment of many visitors who honor their house. Their expenses often exceed what is given in contributions.

1.4.3 Singing in Connection with Courting and Weddings

Serenading was part of courting until very recently. Nowadays a young man who wants to get to know a new girl visiting in the barrio has the liberty to meet her openly. He may still serenade her if he desires, though the necessity for such a formal approach has been eliminated.

Formerly, a young man would invite his friends to accompany him to serenade a girl he was interested in. He would choose those who had good voices and one who could play the guitar. They would prepare a number of songs to entertain the girl and her parents. The first number would be the call in front of the house, *kako-kotana* 'calling', a song full of praises and flowery comparisons, often calling upon God and the saints. The fear of not being accepted was frequently expressed. Then came the crucial moment of silence while the singing group waited for an invitation to enter the house. Usually they were invited in, and they would have an elaborate thanksgiving song ready to sing as they climbed the stairs into the house, whether a bamboo ladder of a traditional nipa hut or the wooden or cement steps of more modern houses. (Only recently have houses been built with the living room at ground level; formerly the "dirty" kitchen with its wood-burning stove was the only room on the ground level.) The first serenading song cycle in my collection contains two additional songs, one to be sung upstairs in the house before sitting down and another for entertainment later.

Even in former days serenading was not the only way of courting. Though a lover was not free to approach a girl when he met her, he could send her a versified love letter (*birso*). But the versified love letters were of such a high level of perfection that probably not many suitors were able to write one. Mrs. Paula E. Echague (see comments at 10.2 in the Chrestomathy) told me that she received love letters from twelve different young men. Ironically, the one whom she finally married had never written to her or spoken to her. He won her hand because he used the proper channel of negotiations through the parents on both sides.

At social gatherings, even though a young man could not talk privately with a girl, he had ample opportunity to reveal his intentions. All-night death wakes were especially suitable for such a purpose. He could choose his seat during a game and try to catch the girl's eyes. Since it was quite acceptable to present a courting song to entertain a company, nobody could find fault with a young man who did so, and he could make sure that the girl he was interested in would know it was intended for her. Some of the traditional Tina Sambal courting songs have an introductory stanza addressed to a group of listeners, which indicates that they were used this way (e.g., song 9.19). Some desperate lovers even asked advice from the audience on winning a girl's affection (see song 9.17).

The next step in courting would be the traditional marriage negotiations, called *tarol tan orong* 'feeling out and going back'. In the first stage *tarol* 'feeling out', the parents of the young man would go to the parents of the girl. If they lacked confidence in their speaking ability, they could take along an elder relative or some respected person from the community to speak for them. If the girl's parents agreed, another date would be set for the suitor's company to *orong* 'come back'. The girl's parents would make preparations for this. They would choose a local orator to be their representative at the negotiations, a *palatô* 'one to wait to meet somebody'. Sometimes only the family would be invited; at other times it would be turned into a social event for the whole village with a large place prepared near the house where everybody could sit and observe. The suitor's party would also choose a representative, a *sogò* 'delegate, sent one'. If they wanted to make the occasion special, they could serenade outside the yard and wait to be asked in. Then elaborate speeches, often using figurative language, would be exchanged by the *palatô* and the *sogò*. The *sogò* would be asked about his purpose and given all kinds of questions to answer, some riddles, some on religious topics, some about everyday happenings. Finally the conditions of the girl's parents were discussed and, if met, wedding arrangements settled. If the *palatô* knew that the *sogò* was a good singer and able to make up verse on the spot, the whole conversation, or parts of it, would be sung. These meetings would often last all night, especially when the conversations were sung, which the audience enjoyed. (Mr. Evaristo E. Eclevia and Mr. Juliano E. Bautista were poets able to conduct such negotiations; see the introductions to songs 1.3 and 2.6 respectively.)

Singing had a place in the wedding festivities also. After the wedding, whether civil or church, there followed a banquet. First the bride and bridegroom sat down to eat with their sponsors. In former times the newlyweds would sit at opposite ends of the table; now they sit next to each other. During this banquet it was the custom to exchange verses. A man standing at the bridegroom's side and a woman standing at the bride's side would sing back and forth in figurative speech. These verses, called *ditso*, could range from praises in honor of the bride to more or less coarse allusions to the sexual pleasures of married life, depending upon the tastes of the singer and the audience. Their melodies resembled the chanting of the actors in the local moro-moro plays, which is why they are called *ditso*. Many of them clearly show Spanish influence. Between each interchange, the whole audience would sing the following verse:

Agilan manok a pinis
Tan loron labas a bosis
Mi-panoktok pawploris
Amarillo amarilis.

'An eagle who is like a phoenix
And a parrot with a beautiful voice
Peck together at the flowers,
Yellow amaryllis.'

The main purpose of the merriment was to express one's sharing in the happiness of the bridal couple and also to preclude any feelings of sadness at the event. (Tears at a wedding would be a bad omen.) The following are some samples of *ditso* verses given to me in Candelaria. They show many traces of Western influence.

Bilang kon mangka-kit masawang sa baytan,
Aninag ni Pibi, Aurora nin masyang,
Lilikot lan manok-manok, lilikot lan si-ban,
Balo-balo pay nay tomaod kon pa-sal.

'It seems that I can see light in the east,
A shimmer of Phoebe, the bright Aurora.
How happy are the birds, their joy is great;
Even more so is the joy of my humble self.'

The following example is sometimes used as an entertaining song but with a different melody. It talks about the difficulty of winning a girl's heart.

Anya ka magkayo mata-gay a sori,
Angkanon koy bonga, kay kata maoli.
Salban rimidyo ko biig kon sinali:
Batibat, patipit, kay somin molyari.

'What kind of tree are you of such high quality.
I eat your fruit but I can't climb you.
I've tried all my means:
I threw stones, poked the fruit with a stick; nothing worked.'

I was told that the first verse of song 11.6 in the Chrestomathy is also sometimes used as a *ditso* verse in Candelaria.

In Sta. Rita, Masinloc, I gathered the following *ditso* verses:

Totoy, gomwa moy nay daga,[3]
Say nakom anay ipasya,
Sawanin ta nayari anay gira,
Ikon mo ko ta ikon kata.

'Totoy, make a dagger now.
Make up your mind,
Now that the war is over,
I belong to you and you belong to me.'

In quoting this *ditso* verse a second time, the word *disposada* 'wedding' (an archaic term based on Spanish) was substituted for *gira* 'war', which was said to be an alternate version of the verse.

The following *ditso* verse is taken from a Tina Sambal *komidya*. It is part of a speech of a knight ambassador from Turkey challenging the ruler of Russia. This shows how popular some of the *komidya* plays were: Some verses, even though obviously of foreign origin, were memorized and used whenever one needed to recite a verse, whether at the games of a traditional wake or, as here, at a wedding festivity.

Say kabontatala   sa impiryon Torkya
Nanogo sa kongko   iti sa Moskobya
Mangosisa komo   sa lalakon gira
Ta ibi mon tampol   tawil mon korona.

'The morning star [emperor] from the empire of Turkey
Sent me here to Moscow
To ask you at the threat of war
To give me straightway the crown you inherited.'

After the meal the couple usually changes into more comfortable clothes (preserving the precious wedding apparel, which is often borrowed). Then starts the dancing with the *kabút-kabút* (lit., 'attach'): While the bridal couple dance, gifts of money are pinned to their clothes. Someone provides the pins and keeps a careful record of donors and amounts. In former times the relatives and friends would pin their money on the newly acquired son- or daughter-in-law; nowadays it is more often pinned on their own son or daughter. There are usually three rounds of *kabú-kabút*. Between rounds the floor is open for anyone to dance with the bride and groom, the first honor going to the parents and sponsors at the wedding. After the third dance, the money is counted and the total publicly announced. The money is then given to the groom, who hands it over to his bride, who will be in charge of their common household money. Then dancing goes on as before. Between dances there again is time for entertaining songs. Guests who are known to be good singers come prepared to sing because they will usually be called upon by the master of ceremonies to give a special number. Any kind of Tina Sambal songs may be sung except, of course, the disappointed love songs, *sintiminto*. (See 2.6 in the Chrestomathy for a song composed for a wedding banquet.)

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[3] Mr. Elgincolin feels that this first line should read: *Totoy, igoma moy nay daga* 'Totoy, put the dagger in its sheath'. This, he says, fits better into the logic of the verse. Since the war is over, the dagger is no longer needed

1.4.4 Singing Customs at Funeral Wakes

Funeral wakes had special singing customs. During the first nine nights after a death, the bereaved family would have a continual stream of visitors. Every relative would make an effort to visit, no matter how far the distance, and barrio mates also would make sure that at least one representative of each family in the barrio would spend some time with the bereaved.

During the time the body was still in the house some close relative, usually a woman, would sit near the coffin and, as each new visitor entered, she would break out into a wail telling the dead person (in prose) who the visitor was and talking about past events that connected this person with the deceased. Night and day the bereaved family would never be left completely alone. Especially during the long lonely nights there would be a number of people to keep them company.

During these all-night wakes people used to play *ploron*, a special singing game in which the players sit in a circle and pass a piece of wax, *lilín*, from hand to hand while a person stands in the middle trying to detect where it is. One person of the group is chosen as the leader, *poón tanaman*, to announce the rules of the game (e.g., no one whose turn it is to give a song is allowed to ask for a substitute). The leader is the first one to stand in the middle trying to find the wax. Whenever someone is caught holding the wax, he has to sing a short verse, called *dallit* or *dalit*, followed by a group recitation of a memorized Catholic prayer for the deceased. Then he chooses someone to replace him in the middle. After the *poón tanaman* 'master of the game' finishes the initial instructions, the following stanza is sung in unison by the men:

Long-on moyon kamisanan
A pabando nan poon tanaman:
No sino ya a madakpan,
Magdalit yan mo-nay dasal.

'Listen, companions,
To the announcement of the leader:
Whoever will be caught
Will sing a wake song before the prayer.'

The beginning of the game is marked by singing the following stanza in Spanish. It is repeated whenever the game starts over again following a *dallit* verse.

Ploron, ploron, ploron
En la mano; en la mano
Este en ploron.[4]

'Ploron, ploron, ploron
In the hand; in the hand
Is the ploron.'

Then the players pass the wax while some verses are sung in a lively triple-time melody. Repeated over and over again as the wax is passed around the circle, they challenge the person in the middle to find the wax. These songs have frequent slurs, rarely found in other Tina Sambal melodies. They are recognized as being of Spanish origin as is the game. Of the following verses, the first is sung by the women only, the second and third by the whole group:

Solong anay bilyako,   yay matay isilap.
Yay lilin sa gamot   samsamon maparas.
No kay mo nin makwa,   sikay mapatnag
Mabati sa botlay,   magdasal kan lawas.

'Go ahead now, gentleman, let your eyes wander.
Grab the wax fast from the hands.
If you can't catch it, obviously you'll be
Left in the middle; you will always pray.'

Bilyako pakaabig,
Pakaabig manilip-silip.
Syay lilin no kay mo ma-kit,
Manoro kay nan magdalit.

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[4] This translation is based on the assumption that the correct form of the last line is *Esta el ploron*. *Ploron* probably means the wax that was passed around the circle. It may be a term specific to the game, or it may refer to whatever shape the wax once had. Originally the *ploron* may have been a different object altogether.

'Gentleman, be careful,
Look carefully.
If you can't see the wax,
Appoint someone to sing a wake song.'

Lunes, Martes, Miyerkoles,
Huwebes, Biyernes, Sabado, Dominggo, Lunes,
No main kan kapi-pilit,
Naboyot mo yay nan na-kit.

'Monday, Tuesday, Wednesday,
Thursday, Friday, Saturday, Sunday, Monday.
If you had tried hard,
You would already have seen it.'

The following two stanzas are used to vary the singing while the wax is being passed around, especially if the person in the middle takes too long and deserves some teasing. The second example is an exceptional two-line stanza.

Yay lilin palalakowon
Sa sirkolo ipalibol.
Ando moyo abalaon
Ta manta-gan yay nay poon.

'Make the wax move;
Pass it around the circle.
Don't delay it
Because the leader is already waiting.'

Bilang nin mangka-kit a kay mo ot nakwa.
Itaw ka sa botlay a naboyot ana.[5]

'It's as if you can see what you haven't been able to catch yet.
You have been in the middle for a long time now.'

If the person in the middle takes too long, he can be called on to give a *dallit* verse himself. These *dallit* verses are mostly four-line stanzas with dodecasyllabic lines, but they are sung to a special tune that is otherwise taboo. It is believed that singing or even humming it at any other time would cause someone in the house to die. The words can be special verses memorized for the occasion, an improvisation on any topic, mentioning people who are present, or even a stanza of a well-known folksong.

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[5] Mr. Elgincolin remarked that the correct form of the demonstrative pronoun here would be *ison* 'there (close to the hearer)' instead of *itaw* 'there (far from both speaker and hearer)'. The version I have quoted is from a game recorded on cassette in Candelaria.

Singing the words to that particular tune makes them into a *dallit*. The *dallit* tunes are marked by a drawing out of syllables at the end of each line, letting the voice trail up and down in a way that is reminiscent of tribal chants. They stand in contrast to the lively tunes sung as the wax is passed around the circle. The following are typical *dallit* stanzas. The first *dallit* verse was composed particularly for the *ploron* game to be sung as a fine.

Kay ko nin sinintir tan kinaloloan
Pa-marosa kongkon ambo kasalanan.
No bilang sa howis, dalan katoynongan,
Rigla lay biliwon ba-yo sintinsyawan.

'I do not resent or feel sorry
To have been punished without having sinned.
As in the case of a judge, the way of justice
Is to look at the rules before pronouncing a sentence.'

The next stanza sounds like an *aladibino* song:

O Diyos Ama nonaoy sa mondo,
Namin alimbawa sa san-onibirso.
Tambayan pan isip, nakom tan talinto
Manotol, manalos sa toloy mistiryo.

'O Father God who came down to earth,
Who gave an example to the whole universe,
Please help my mind, heart, and senses
To understand and tell about the three mysteries.'

Here is a *dallit* belonging to the *palasinta* category:

Anya pay nan irap mangawilin ibog
No atol-atolon sa lalo nan kolop.
Kay somin kasyonan, lawas a imotok,
Pa-manomtom, biyay, linggas mo tan lingkod.

'How difficult it is to nourish a desire
If one only keeps going over it in one's bosom.
There is never completion, always sadness,
When thinking of your radiance, darling, and your service.'

The following is a *dallit* in *sintiminto* style:

Mo-nay pasantabi, maalagan pinis,
Mablin asosinas, masitas nan langit.
Maligsa ka tana komon nin kay somin masakit
Ta laloma payti sa poso nikomit.

'Asking permission first, precious phoenix,
Dear *asosinas* flower, heavenly blossom.
May you be well without any sickness
Since you, to my surprise, have someone else now in your heart.'

This next example shows that *dallit* verses can be funny at times:

Potog doman, Neneng,   mibwat kay nan mako?
Pabalonan katan   polbos tan pabangloh.
No ma-min mo balo,   main namiyan mo,
No kay mo ma-min,   main nami komo.

'Is it true, Neneng, that you are going to leave?
I'll provide you with powder and perfume.
If you use it all up, you'll have shared with someone.
If you don't finish it, someone gave you some.'

If a person giving the song is a good singer known to have a repertoire of interesting or amusing *dallit* verses, someone may follow his performance by singing a *dallit* verse that asks him for an encore. The request for an encore may be addressed to the leader of the game, asking his permission first. Or it may be addressed directly to the singer. This may happen several times. Several people may request the same person to sing, or the singer can in turn ask the person who made the request to sing. It is also possible to ask someone to sing who was not caught holding the wax. The following two verses are an instance where a player asks the leader for permission to appoint his lady to sing a song. Permission granted, he addresses her directly.

Excelentisimo,   makapangyarian,
Ari sobiranoy   mampiga-got olay,
Kay doman mangyari   tan maaboloyan
Siko pay manikit   dama mon marangal?

'Most excellent, powerful,
Sovereign king who is in charge,
Wouldn't it be possible to allow
Me to approach your honorable lady to give a wake song?'

Salamat, salamat,   salamat kon si-ban
Ta say importa ko   kot inaboloyan.
Maitombalik ko   konan talakaka,
Syay dalit na komon   biyan na ot a-sa.

'Thank you, thank you, many thanks,
That my request was granted.
I will refer it back to the sister
That she may give one more of her wake songs.'

In my recordings of wake-night games are many examples of verses taken from well-known folksongs, of which many are in the Chrestomathy; for example, song 1.1, verse 2; song 4.3, verse 2; song 4.2, verse 1; song 5.7, verse 2; song 9.7, verse 1; and song 11.4, verse 1. I have heard that in some parts of Masinloc, for example, the barrio of San Lorenzo, people still play the *ploron* game at wakes.

Doploh, another singing game believed to have been introduced by the Spaniards, was played on the last night of a wake when it was an adult who had died. (At a child's death customs were different; there was only merriment and dancing because the child was believed to have gone straight to heaven and become an angel.) For the *doploh* game a large area was cleared to serve as a "palace." A king sat in front and there were two lines of seats, one for the *doplira*, the female singers, and one for the *dopliro*, the male singers. The king was supposed to have lost his parakeet. He called for his councillor, and the councillor in song accused different players of having taken the parakeet. They had to defend their innocence in song. Sometimes a boy would stand up to sing in defense of his accused girlfriend. The high point of the game was the arrival of an ambassador from a foreign country. He came along the road announcing his arrival in a song, and then he would make some demand. For example, he might ask for the return of his wife whom he "found" among the *doplira*. Of course, it would be someone who had agreed beforehand to play this part.

1.4.5 Traditional Singing Competitions

A secular singing custom, formerly very popular but now rare, is the *banggaan* 'bumping'. In it the singers argued back and forth.[6] Only a few old people still know this art; most of the younger generation have not even heard of it. The last *banggaan* in Masinloc was about thirty-five years ago.

The *banggaan* was a singing competition requiring the ability to compose verse on the spot and a wide knowledge of various subjects. Someone who wanted to act as a host of a *banggaan* would invite a singer to his house for a certain night along with a large audience. He would ask a friend to look for another singer who knew the art and bring him to the house on that night too. The singers, called *bomabangga* (lit., ' bumpers'), often knew each other and could agree on a certain topic ahead of time.

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[6] Stevens (1961) mentions a Spanish game *tenso*, which, according to his description, is very similar to *banggaan*. He says it is "a dialogue concerning problems of courtly love. This so-called dispute was a feature of the courts of love and the minstrel contest. The nobility entertained themselves at the former, and the musicians practiced to entertain the nobility at the latter. The idea was to discuss in the manner of a debate some point which might conceivably (or inconceivably) arise between two lovers. It was a kind of sport, but the competitors had to be versed in poetry, music and logical reasoning" (p. 21).

On the appointed night the singer whom the host's friend had invited, would, on arrival, stand in front of the house and sing his respects to the host family. The other singer, already inside the house, would answer looking down at him or her from the window and ask, singing every time, his name, place of origin, purpose in coming, etc. Each answer was in turn given in the form of a song two or three verses long. After a fairly long exchange, when the resident singer was satisfied, he would invite the guest in. They would continue their competition by giving each other riddles and various questions on religious topics (*aladibino*) or everyday events (*kabayabahan*—from *bayabah* 'guava', a very common fruit). Such a competition could last all night long if the two opponents were an equal match in knowledge and impromptu composition. Possible topics were the advantages of being single versus married, or rich versus knowledgeable.

I heard of one case in Candelaria where the opposing *bomabangga* were an old spinster and an old bachelor. He came to the house on the pretext of serenading her. She was strict in her requirements, and he had to earn each step up the stairs, the entry, and even the right to sit down, by giving satisfactory answers to her questions. After that they discussed the advantages of being single and being married. It seems from the result that he was not able to convince her. Usually opponents were evenly matched, but if one failed to answer satisfactorily, he might be mocked for having dared to face a superior. Of course, it was important to remain composed and have a quick answer ready, giving a challenge in return. The following *dallit* verse from a wake night may originally have been used to deride a younger opponent:

Sino ka, sino ka,   mabayanin poso
Ta namibtal kongkon   bosis a mayamo?
Anak kan makalog,   anak kan makayto,
Morong kay na, Totoy,   pigaw ka tomobo.

'Who are you, who are you, with a daring heart
To speak up to me with your tiny voice?
You are a small child, you are a tiny child.
Go home, little guy, in order to grow up.'

Both singers usually used the same tune, or each singer had a different tune that he used throughout the evening. This was not considered boring by the audience, who were kept spellbound by the interesting questions and answers of the singers. Sometimes, though, various melodies would be used, some for variety and others because they were favorites of the singers. Between songs, the host would serve light snacks to the audience and supply the singers with *tahô*, the ginger brew that kept their voices clear and enabled them to sing all night long.

1.5 Comparison with Other Philippine Languages

Most Philippine poetry collections I have found are in the major languages. Less research has been done in the poetry of minority languages. Whatever information I did find on poetic conventions was, generally, in the introductory sections of poetry collections, in most cases consisting of cultural notes and remarks on the kinds of poetry. Rhyme and other formal characteristics were described less frequently.

Scholars do not always agree with each other about the poetic categories or customs in a certain language, so here I will compare the descriptions of several authors with the Tina Sambal genres rather than compare the forms of the different languages in a general way.

In the book *A Survey of the Literature of the Filipinos* (1963) by José V. Panganiban and Consuelo T. Panganiban, I found no specific mention of Tina Sambal poetry. Yet several of the Tagalog genres and customs that he describes are found in Tina Sambal. The genre of *diona* 'nuptial or courtship song' probably corresponds to the Tina Sambal *harana*, and the genre of *kundiman* to the Tina Sambal *palasinta*. Other song categories he mentions I have not yet found among the Tina Sambal: *soliranin* 'rowing song', *talindaw* 'boat song', *kumintang* 'war or battle song', and *sambotan* 'victory song'. He also mentions *uyayi* 'lullabies', which exist in Tina Sambal but are not included in this study. In Tina Sambal, lullabies do not have a separate designation but are included with *kantan pangliwa-liwa* 'entertaining or diversion songs'. It is interesting to note that the Tagalog term *dalit* is given the meaning 'hymn', whereas in Tina Sambal this word designates both religious and secular verses sung during the *ploron* game at death wakes. The authors mention the *comedias*, which also exist in Tina Sambal. Of the two kinds of long legendary songs, the *corridos* and the *awit*, the Tina Sambal *biyay* formally corresponds to the *awit* because of its dodecasyllabic lines. Their content seems to be basically the same as that of the *biyay* as can be seen in the following description:

> The "corrido" is usually based on an existing tale or legend from European countries such as Spain, France, Italy, Greece, etc., but an "awit" is a fabricated story from the imagination of the writer although the characters and setting are still ostensibly European. [Pp. 109-10]

The authors give four reasons why these legendary songs became so popular in the Philippines: (1) there was little reading matter; (2) censors allowed only religious material; (3) theatrical performances occurred only during fiestas and special occasions; and (4) the corridos "being harmless in theme and form were encouraged by both civil and religious authorities" (p. 109).

The Panganibans' description of the Tagalog *duplo* is very similar to the description given me as *doploh* by a Tina Sambal in Masinloc. However, it is interesting to note that in the *duplo* the king is called *punong halaman* whereas the equivalent of this term is used in the *ploron* game of the Tina Sambal, and the one who presides over the *doploh* game is called simply *ari* 'king'. In his *Diksyunaryo-Tesauro Pilipino-Ingles* (1972), José V. Panganiban mentions the Tagalog *duplo* game:

> [a] poetical game, amounting to a contest in both poetic powers of expression and general cultural knowledge covering world history, philosophy, religion, mythology, sociology, etc.—the game being dramatically strung to a slender narrative sequence. [P. 392]

He goes on to say that *duplo* games were held during wakes and literary occasions. Under *karagatan* Panganiban describes another game:

> [an] ancient poetic and literary game performed during wakes [was] based on a loss by a princess of her ring in midsea. The king makes the suitors of the princess look for the ring by reciting argumentative poetry with other suitors. Whoever becomes champion in poetic debate is supposed to have successfully retrieved the ring and so is the winner of the hand of the princess, i.e., the game. *Karagatan* is the precursor of the *duplo and balagtasan*. *[P. 254]*

(The *balagtasan* is also a kind of poetical debate.) From these descriptions it seems that the Tina Sambal *ploron* and *doploh* games may have developed from the same Spanish originals as the Tagalog *duplo*, though they now differ slightly.

In the Panganibans' *A Survey of the Literature of the Filipinos* (1963) dramatic forms such as shadow play are cited: *cenaculo*, *tibag*, and *zarzuela*. Of these I have heard only of the *zarzuela* dances, which used to be performed in the Sambal region.

In the introduction of Alejandro G. Abadilla's *Parnasong Tagalog* (1973) is a description of Tagalog song categories. In Tagalog, *dalit* are religious hymns (not, as in Tina Sambal, wake game songs). They are supposed to go back to ancient forms existing before the arrival of the Spaniards and were used by the Catholic missionaries to teach Christian doctrines. Abadilla classifies long religious songs that give a moral lesson under *awit*. (This is different from the Panganibans' classification.) He includes a genre called *buhay*, the equivalent of the Tina Sambal word used for life-story songs, *biyay*. Like the *biyay*, they are very long; but unlike the *biyay*, they contain descriptions of the lives of biblical characters and saints, which in Tina Sambal would be included under *kantan aladibino* 'religious songs'. (Tina Sambal life-stories are about secular personages.)

Abadilla also mentions for Tagalog *dasal* 'versified prayers', *bersong pangkasalan* 'hortatory verse', *bersong satiriko* 'satirical verse', and *pasyon* 'the Passion'. As for stage performances, he lists *moro-moro*, *senakula*, *tibag*, and *lua*, of which only the first is known in the Tina Sambal area. Then he lists the social singing events *duplo*, *karagatan*, and *panubong*. The first two are the same as in Panganibans' classification. The *panubong* is a song in three parts used to honor special guests. The first part was sung at the gate, the second part while climbing the stairs, and the third while putting a necklace of flowers around the neck of the honoree. The first serenading song in the Chrestomathy is similar to this in form but with a different purpose (courting a girl).

Marcelino A. Foronda, Jr., has much detailed information in his book *Kutibeng: Philippine Poetry in Iloko* (1976). He not only explains the different kinds of poetry found in Ilocano, but he also has a description of rhyme and line length. The rhyme patterns are the same as Tina Sambal except that line length is less definite. Some Ilocano poetic genres are similar to those of Tina Sambal. For instance, *dallot* seems to correspond with the Tina Sambal custom of *banggaan*, even though the word *dallot* is more similar to *dalliit* 'death wake songs'. The Tina Sambal *banggaan* custom allows singers of the same sex to engage in these singing contests, which is different from the Ilocano *dallot*, and the Ilocanos apparently sing without musical accompaniment, according to Foronda.

Foronda mentions three other genres: *badeng* 'love songs', which correspond to the Tina Sambal *palasinta*; *dung-aw* 'death chant'; and *lam-ang*, an epic poem about a hero. I know of no equivalent in Tina Sambal for the last two. He also mentions *novenas* 'versified prayers', for which there is a Tina Sambal equivalent, but in this collection I have no samples.

Foronda has an example from a nineteenth-century Passion which, interestingly, has five-line stanzas as does the example I included in the Chrestomathy. But it differs from the more frequently used Tina Sambal version, which has four-line stanzas and a more varied line length (seven to ten syllables). The last genre mentioned by Professor Foronda is called *corridos* 'metrical romances', corresponding to the Tina Sambal *komidyas*.

Carolina D. Guillermo in her M.A. thesis, "Evaluation of Moro-moro Production Techniques in San Nicolas, Ilocos Norte, 1968-72," gives a detailed description of a local performance similar to the *komidyas* in Zambales. The difference is in the length of the lines. In Ilocos they vary from nine to fourteen syllables; Tina Sambal *komidyas* are more regularly dodecasyllabic.

Edna Zapanta Manlapaz has collected a wide variety of poetry in her book *Kapampangan Literature: A Historical Survey and Anthology* (1981).

Under drama she includes *potei*, *bulaklakan*, *karagatan*, and *kumidya*. The *potei* are shadow plays. I have not yet heard of this category in Zambales. The *bulaklakan* are very similar to the Tina Sambal game *doploh*, but in Kapampangan the two opposing groups are given names: The women are named after flowers and the men after trees. No doubt the name of the game in Kapampangan, *bulaklakan*, derives from the root *bulaklak* 'flower'. It differs from the Tina Sambal game in that the lost object is a pet butterfly. Manlapaz mentions the fact that any singer who was not able to give a satisfactory excuse has to give a *prenda* 'token' redeemable by giving a song or prayer later. She also states that the game gives the impression of being extemporaneous, but in reality the singers prepare their parts beforehand.

Kapampangan *karagatan* are, like the Tina Sambal *bulaklakan*, poetry contests held during funeral wakes. The *karagatan* contest resembles the Tina Sambal *banggaan*, but the *banggaan* was not held during funeral wakes. In the Kapampangan version the two singers have names: *poderante* for the singer upstairs, and *suplicante* for the petitioner downstairs. This game, too, seems to be extemporaneous but in reality most verses are memorized beforehand following a *scenario*. Two topics from a *karagatan* competition are: a visitor asking permission to join the company at a wake, and a suitor trying to win the favor of a girl.

Manlapaz also mentions *kumidya* plays and *zarzuela* dance performances. (Both of these also existed among the Tina Sambal.) She claims that the first *zarzuela* that was written in a vernacular was produced in Kapampangan, depicting for the first time Filipino family life rather than themes from Spanish culture. This made the *zarzuela* a favorite with the Kapampangan audiences.

As for poetry, Manlapaz mentions the *kuriro*, versified narratives in the style of sixteenth-century Spanish literature. They were dodecasyllabic like the Tina Sambal *biyay*, but, in contrast to these, they were not sung. She refers to famous Kapampangan poets who created political allegories in verse that speak of love of one's country as well as indignation against political repression.

The Kapampangan literary debate, called *Crissotan* for the poet Juan Crisostomo Soto, resembles the Tina Sambal *doploh*. The topics are similar, but the Kapampangan version seems to have more fixed rules. The debates, according to Manlapaz,

> consist of eight rounds (*durut*) during each of which the speakers recite two stanzas each. The stanza is usually an octave of twelve, sometimes sixteen, syllables per line, bound together by a monorhyme. [1981, p. 36]

These debates were held on stage, with a board of judges or the audience deciding the winner. They are still practiced in Pampanga towns during fiestas.

Concerning lyric poetry, Manlapaz (1981) found that originally only masculine rhyme, which is confined to the final syllable, was used by Kapampangan poets. But they have also experimented with feminine rhyme, involving the last two syllables, and free verse, which does not rhyme. The author states that the Kapampangan audience still prefers the masculine rhyme. In Tina Sambal I have found no examples of other than masculine rhyme. The topics of the lyric Kapampangan poetry are love of country and love of woman.

Rosalina I. Castro in *Literature of the Pampangos* (1981) gives an overview of literature genres and samples of folksongs, riddles, and proverbs, along with Pampanga folktales. Most of the same information is in Manlapaz's anthology, but in a few cases their categories are different. I am not sure whether Castro is giving additional forms or alternative names for the same genres. In the overview she mentions *basaltu*, *awit*, and *corridos*. *Basaltu* are songs accompanied by dance, which may correspond to Manlapaz's category of *zarzuela*. Whereas Manlapaz mentions only *kuriro* as narrative verse, Castro describes two Pampanga genres: *awit*, metrical variations of Spanish chivalric romances, and *corridos*, extravagant fantasies derived from Spanish legends and poems. The Tina Sambal *biyay* 'life-story songs' would correspond more closely in content to the category of *corridos*. (It should be noted that her designations for Pampanga are opposite to the meanings that the Panganibans give to the Tagalog genres of *corridos* and *awit*.)

Castro mentions *potei*, *cumidya*, and *karagatan*, as does Manlapaz. She also mentions *bugtungan*, which she describes as a riddle-solving game. This seems to be different from the *bulaklakan* that Manlapaz described, so that the Kapampangan actually have three different games during the funeral wakes: *karagatan*, *butungan*, and *bulaklan*.

Maria L. Realubit, in her book *Bikols of the Philippines* (1983), has several sections on oral literature and poetry of the Bikolanos. She gives examples of riddles, proverbs, folksongs, a folk epic, and ancient poetry, as well as religious and modern poetry and the various Bikol dramatic plays. It seems that the rhyming system of Bikol poetry is less rigid than Tina Sambal's, but in some cases alternate lines of the given examples rhyme. This made me wonder whether it would not be preferable to combine every two lines to get a consistent rhyme. It would depend on the intentions of the poets. In modern Bikol poetry, however, rhyming patterns like ABAB or ABBA are found. I have not seen these patterns used by Tina Sambal poets.

Realubit gives interpretations of the figures of speech used in ancient folk pieces but includes no discussion of their formal characteristics. It seems that the Bikol region had much poetry not in the form of song, whereas Tina Sambal prefers to give tunes to poetry.

Bikol religious poetry is narrative verse called *corrido*. It is probably like Tina Sambal life-story songs *biyay*.

The Bikol poetry quoted by Realubit shows both four- and six-line stanzas, whereas an overwhelming majority of the stanzas of Tina Sambal poems have four lines. Realubit also describes and gives samples from modern poetic writing. There are narrative poems that are critical of political and social customs. (See song 2.11 for a comparable Tina Sambal example.) As "personal poems" she cites love songs and examples that tell of specific events, places, and people. Some of these would correspond to the Tina Sambal compositions for special occasions and some to songs like number 2.12 in the Chrestomathy. But love songs are considered a separate category in Tina Sambal.

The Bikolanos also have a large variety of drama: *comedias* or *moro-moro* plays, *zarzuela*, and contemporary dramas, some even translated from English. Tina Sambal stage performances, on the other hand, have been narrowed down to *komidyas* only, and even these are no longer popular among the present generation.

Antoon Postma has several remarks on Mangyan poetic conventions in his *Treasures of a Minority* (1981). The rhyme patterns are the same as I observed in Tina Sambal. He gives examples of unusual elisions and contractions used in the Mangyan *ambáhan*, a chanted allegorical song poem. He exemplifies how words may be extended through affixation, sometimes using archaic infixes, or reduplication without intended superlative meaning. He also includes a list of archaic words used in the poems of his collection giving their modern equivalents. After some comments on the origin of the *ambáhan* and its uses, he presents a collection of poems arranged according to life-cycle topics.

In his article "Mangyan Folklore" (1977) Postma discusses three different poetic genres and gives some formal distinctions for them such as line length. The *ambáhan* songs about everyday life, which are rich in symbolism, have seven-syllable verses. The *unikay*, disappointed love songs, have eight syllables per line. (It is interesting to note that the *unikay* are not widely known and are used only by the older Mangyan generation, whereas the Tina Sambals' *sintiminto* 'sad love songs' are their favorite genre even up to the present time.) The third category is *addhiyo*, Mangyan song poems influenced by Tagalog, and they have six syllables per line. Postma notes that the *ambáhan* and *unikay* have doublets of lines. These are not as frequent in Tina Sambal poetry as doublets of words (see sec. 2.3.2.2).

In the *ambdhan* and *unikay* all lines usually rhyme except for the first line. (In the old style *ambâhan* all lines end in *-an*.) In the *addhiyo*, on the other hand, there is no fixed final rhyme, according to Postma. But he notes that sometimes alternate lines rhyme. This may indicate an original meter of twelve-syllables per line, which would correspond to the dodecasyllabic pattern so common in Tina Sambal poetry.

In "Some Aspects of Formal Speech in Western Subanon in Mindanao" (1983), William C. Hall describes the *bayuk* custom of the Western Subanon people, a verbal dueling in song. This is comparable to the Tina Sambal *banggaan*. But the long Subanon epic song that lasts twenty-four hours and is sung on two consecutive nights has no direct Tina Sambal correspondent. In length it equals a present-day *komidya* performance. But its performance by only two singers, one telling the story and one acting as an echo, is more like the Tina Sambal *biyay* 'life-story song' sung by an individual. Hall describes how skillfully parallelisms, synonymous as well as analogous, are used as a rhetorical device in these epic songs. In Tina Sambal poetry, word doublets are used more frequently than parallelisms of phrases or clauses (sec. 2.3.2.2).

Hazel Wrigglesworth gives a very detailed analysis of a folk epic in Ilianen Manobo, *Tulalang Slays the Dragon* (1977). It was sung by a single raconteur who entertained his audience throughout an entire night. Such a skillful performance surpasses today's Tina Sambal singers' singing of the *biyay* life-story songs, which are shorter and sung to only one or two melodies. The Ilianen Manobo epic is chanted in seven different styles depending on the content of the story. The Tina Sambal do not ask the spirits' permission before a performance nor do they usually apologize for inadvertently mentioning someone's name. (Apologies for not being able to tell the story well enough are found in both languages.)

Wrigglesworth's *An Anthology of Ilianen Manobo Folktales* (1981) gives translations of twenty-three folk epics sung by different raconteurs, each one classified according to Thompson's or Kirtley's motif indices for folk literature. Some of these sound similar to stories told by Tina Sambal raconteurs in prose rather than song.

In summary, we can say that most Tina Sambal poetic genres also exist in other Philippine languages. But some of the Tina Sambal classifications seem to be unique. Several languages have religious poetry with a moral, but the Tina Sambal distinguish between hortatory poems that are 'religious' (*aladibino*) and hortatory poems that are secular (*aral*). The fact that the first term is derived from Spanish whereas the secular hortatory songs have a native designation shows that the Christian faith along with the literature promoting it was introduced by the Spaniards.

Another unique Tina Sambal category is the *poga-poga* 'comical songs'. In content they are similar to the *liwa-liwa* 'entertaining songs' and the *biyay* 'life-story songs', but they are in a different category because of their frivolous content. Most have sexual overtones. (In other languages this kind of song no doubt exists but is included in other genres.)

Tina Sambal love songs are unique in that they separate courting songs, *palasinta*, from disappointed love songs, *sintiminto*. As for the Tina Sambal *birso*, versified love letters, I found no similar category in the poetry collections from other languages. But it may be that they have not yet been discovered because of their personal nature—they would be privately owned.

As for singing customs, forms equivalent to Tina Sambal customs do exist in other Philippine cultures. Some, in fact, still survive that are extinct in Zambales. For example, the poetical debates are still staged during fiestas in Pampanga. I have found no direct equivalent for the Tina Sambal *ploron* in other language areas unless they are thought of as a derivation from the *bulaklakan* and the *karagatan* games. But since the *doploh* game and the *banggaan* contest seem more closely related to these, it may be that the *ploron* game is derived directly from another kind of Spanish wake game.

2

Tina Sambal Poetic Conventions

2.1 Phonological Restrictions

2.1.1 Segments

The most notable characteristic of Tina Sambal poetry is its end rhyme. It seems that traditionally all lines of a stanza had the same end rhyme (AAAA).

One exception in the Chrestomathy is the entertaining song 4.14, which is a potpourri of languages. In it only every second and fourth line rhyme (ABCB). The first and third lines of this song are in English in every verse, the rhyming lines are in Tina Sambal in verse 1 and 2, Ilocano in verse 3, and Pilipino in verse 4. It probably would have been too hard for the composer to include English into the rhyme because it has more distinct vowels and would not fit into the Philippine rhyming system. I doubt that this pattern would be valid for other Tina Sambal songs.

The comical song number 5.4 also has an irregular pattern. Only in the last verse do all four lines rhyme; in the other verses every two lines rhyme: AABB (if the letter *r* is taken to rhyme with *n*, as will be discussed).

The only other exception to the AAAA rhyming pattern that I found is in the children's poem 7.1. It appears to have been especially composed for a Tina Sambal primer. Here the verses have the rhyme pattern ABAB. But since this song violates other poetic conventions of Tina Sambal,[1] I cannot be sure whether this is acceptable as a regular pattern.

Throughout the poems I found a few individual verses following other patterns: ABAB (9.14, verse 1), and AABB (1.30, v. 2; 2.9, v. 1; 4.4, v. 5; 9.11, v. 1; 9.12, v. 4; 11.5, v. 3; and 11.7, v. 2). But these were isolated verses that were obviously different from the rest of the verses in those poems. Therefore I consider them deviations rather than different patterns. (For an analysis of rhyming mistakes see the last paragraph of this section.)

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[1] The same words are used twice in a rhyme: *ko* 'my' in v. 1, *na* 'his' in v. 2. Moreover, there is a lack of variation in the end rhyme patterns between verses. All verses rhyme in the vowels a-o-a-o except for v. 3, which does not even have a regular internal rhyme pattern since it ends in o-a-a-a.

I have heard from Tina Sambal speakers that different rhyming patterns exist and are used depending on the class of songs. Since I don't have sufficient or convincing examples of this among my gathered data, I can only conclude that such patterns would perhaps be permissible, at least in the class of entertaining songs and comical songs.

As shown in the following chart, there are twelve possible rhymes in Tina Sambal: the three emic vowels are distinguished in open syllables, in syllables with final glottal stops, with sonorants, and with stops. (All final consonants fall into one of these categories.)

Vowels	i (and e)	a	o (and u)
Syllable Ending			
open	-i, -ih	-a, -ah	-o, -oh, -ow
glottal stop	-ì, -î	-à, -â	-ò, -ô
sonorant	-im, -in, -ing, -il, -iw	-am, -an, -ang, -al -ay, -aw	-om, -on, -ong, -ol, -oy
stops, flap, sibilant	-ib, -id, -ig, -ip, -it, -ik, -ir, -is	-ab, -ad, -ag -ap, -at, -ak, -ar, -as	-ob, -od, -og, -op, -ot, -ok, -or, -os

Tina Sambal has three basic vowels, *i*, *a*, and *o*, with *e* being an allophone of *i*, and *u* an allophone of *o*. Loan words with *e* and *u* are therefore included by the Tina Sambal poets in the *i* or *o* rhymes respectively. An example for *e* is 1.9, v. 1:

Impolok sa salmos ni David
Sa kapitolo bente tres
Sa-way na sa Diyos sa langit
A bilang nan angka-ka-kit.

'Set apart in David's psalms
In the twenty-third chapter
Is his call to God in heaven
As if he could see him.'

An example for *u* is 1.5, v. 10:

Talagan handa yan   domamay si Jesus
Bilang koni Pedro   ginawang sa gamot.
Baba nan pa-paon   alon man o lopot
Palibhasay naor   potog Anak yan Diyos.

'Jesus was truly ready to help
Someone like Peter whom he took by the hand.
He can calm waves as well as the wind
Because, as we know, he is truly God's Son.'

Final open syllables often become aspirated when stressed; therefore they cannot be distinguished acoustically from syllables ending in *h*. (They can be distinguised only by affixation.) Therefore it is logical to include the final *h* in the open syllables.

There is an interesting dialect variation concerning the final *h*. Many words that have an initial, medial, or final *s* in the Sta. Cruz dialect of Tina Sambal (spoken in Sta. Cruz and Infanta) are pronounced with an *h* in the southern towns of the language area. But in public performances many orators and singers use the *s* even in the southern towns. Poets make free use of this phenomenon as can be seen in many examples in the Chrestomathy. Especially remarkable is the mixture in song 11.22 where *inmalih* 'went away' is included with an open-syllable rhyme in verse 1, whereas *man-itangis* 'crying' is included with a stop rhyme in verse 3. The same happens in song 3.2 where *kilimos* 'to beg' is included with open syllables in verse 96, and with stops in the following verse. The *-ow* is an exception, since *-iw* and *-aw* are included under final sonorants. Here we have a special case. I know of only one word in the language where a few speakers insist on pronouncing and writing this sound, namely, *longow* 'longing for one's home or a person'. Since some contributions (e.g., songs 8.7 and 8.8) came from a speaker with this idiolect, I included it in the chart, even though phonemically it is a variant of the phoneme *o* in Tina Sambal.

It is interesting to note that the flap *r* was included under stops by the majority of the poets,[2] yet one poet felt that it definitely belongs under the sonorants (see song 1.5, v. 4, and 1.12, v. 4) and one other used it that way (8.1.4, v. 3). In the latter case I did not have the opportunity to ascertain whether it was a deviation or done on purpose. Two more cases remain unclear (5.4, v. 2, and 11.5, v. 3) because the rest of the verses concerned are not pure in rhyme. There are a number of Tina Sambal words ending in the letter *r*[3] that can optionally (usually in public speaking) be pronounced with an unreleased *d* at the end. Thus, poets who feel that the *r* belongs to the sonorant rhyme have the great advantage of being able to use these words in the end rhyme with either the sonorants or the stops.

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[2] See contributions by Ebba (9.9, v. 4); by Ebilane (3.2, v. 39); by Ebitner (4.1, v. 3); by Ebuen (2.4, v. 1); by Edrosolam (5.4, v. 2); by Molino (5.2, v. 17); and by Quiba (1.26, v. 2).

Another interesting variation is *pasyar* or *pasyal* 'walk'. Since it has these two forms, it can be included in a rhyme with stops (e.g., 4.11, v. 3; 11.11, v. 3; and 5.2, v. 14) or sonorants (e.g., 8.8, v. 14). This last example is an interesting case because *nagpasyal* 'walked' is sung with the final *l* though it occurs in a rhyme with stops. Here, the common pronunciation of the singer seems to have overruled the purity of rhyme as intended by the poet.

Stress does not influence the rhyming patterns. In the preceding chart this was seen by the accents on the vowels with a final glottal stop. A grave accent marks an unstressed syllable, and a circumflex a stressed syllable. In the following example (11.17, v. 3), stress is noted only on line-final syllables:

Anta daan-daan   no sikoy lomatô,
Tampol kan ansakbat   sa kongko, inarò.
Anongkot sawanin   kot na-balo-balô?
Dinlaw koy ogali   nangoman a tigô.

'Yet formerly, whenever I would arrive,
You would meet me immediately, darling.
Why is it now just the opposite?
I've noticed that your habits and actions have changed.'

Nor does stress influence rhymes that end in other than glottal stop. In the following example (1.11, v. 10), acute accent marks word stress on line-final syllables only:

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[3] Examples from songs in the Chrestomathy: *anaód* or *naód* 'of course' (1.1, v. 3; 3.2, v. 24 and v. 107; 4.7, v. 1; 6.1, v. 15; 11.14, v. 1); *anlompar* 'flying' (3.2, v. 39); *bayar* 'payment' (1.12, v. 4); *ita-talimokod* 'kneel for something' (1.25, v. 2); *tomaód* 'poor, pitiful' (three occurrences with final *r*, e.g., 1.5, v. 4, and thirty-eight occurrences with final *d*, e.g., 1.23, v. 5); *toor* 'knee' (5.4, v. 2).

Makalma silay amparosawan
Sa ngalan nan mablin Katawán
Ta piho lan ma-komitán
A kaarian sa kalangitan.

'Blessed are those who are being punished
In the name of the dear Lord,
For certainly they will be able to attain
The kingdom of heaven.'

Having all stressed or all unstressed vowels rhyme in a verse does not enhance the beauty of the verse for the Tina Sambal. Likewise, a Sambal listener does not find a rhyme with sonorants that are all the same (as in the preceding example where all lines end in *n*) more beautiful than one with a variety of sonorants. Cases with lines all ending in the same consonant occur by chance, especially with the letter *n*, due to the frequency of this consonant in word-final affixes. Thus, the preceding example is not more beautiful then the following one (5.3, v. 5):

Sa kongkon bongat nin mangangan-angan
No sikoy kiarap palamo ansigam,
No kay namaot, kindoton yan maksaw,
No kay ya nanobsob, sigoroy nay pa-sal.

'In my personal estimation,
When I meet them with a clearing of my throat
Or else use a strong pinch,
If she doesn't get mad, my position is certain.'

Nor is a song like 1.29 especially esteemed for all its lines rhyming in *o*.

On the other hand, I have been told that Tina Sambals are sensitive to the same word being used more than once within one verse to produce rhyme. It is interesting to note that no mistake in rhyming is found in my few examples of versified love letters, *birso*, neither a wrong rhyme nor a word used more than once. Obviously *birso* were carefully polished to impress the recipient. Neither do the serenading songs, *harana*, have wrong rhymes, but they do have repeated words. In religious poems the authors were much more careful to avoid repetition of words. But, since the serenading songs are otherwise perfect, as in their end rhymes, perhaps there is a difference of opinion as to the acceptability of words used more than once within a rhyme. Or, perhaps the religious poets are purists while the composers of the serenading songs are influenced more by what is acceptable to the audience. As a matter of fact, it can be observed that some of the "imperfect" poems are very much enjoyed by the people because of their pleasing tunes and appealing content (e.g., songs 2.5, 5.4, and 9.2.)

As to the kind of mistake found in the rhymes, about one-third of them are syllables with a glottal stop included in a rhyme of open syllables, or vice versa. Maybe the writing system of the Tina Sambal, in which the final glottal stop is not represented is a factor in this, tempting some poets to rhyme optically rather than acoustically. Another third of the rhyming mistakes consist of the inclusion of a final consonant from a different category. Since in both these cases at least the vowel rhymes, it seems that the vowel may be more dominant in rhyming than the final consonant.

2.1.2 Word Stress

In English and German poems, rhythmic patterns play a major role, and in songs word stress is carefully matched with the stressed notes of the melody. A poem or song that fails to follow the "rules" violates the native speaker's feeling of harmony and musical perfection.[4] This usually happens only in songs poorly translated from other languages.

Even though Tina Sambals enjoy musical rhythms very much, especially lively waltz tunes, musical stress often does not match word stress in their songs. I give as an example the beautiful song 11.3 *Kasolibay* 'Neighbor', which is popular in more than one Sambal town. It is in three-quarter time, and singers heavily stress the first note of each measure. (See Appendix 5 for a transcription of the melody.) Yet, as will be seen here, this musical stress often falls on normally unstressed syllables, the first example being the word *laloma* 'other' on the first line. Otherwise, this song is perfect in rhyme. (There may be a difference of opinion on this because of the repetition of *na* 'already' in the rhyme of verse 5, as we have already seen.) In the following transcription I will show word stress, and in one case clause stress, with acute accent marks; and musical stress, by italicizing the vowel of the stressed syllable. (Words with closed syllables in penultimate positions are neutral in regard to stress except for contracted forms.)

(1) Kasolíbay somín lalóma,
Si Tótoy kot mangkotána.
Daan-dáan tanda moy na
Man-alóloy írap, dósa.

---

[4] In a collection of traditional Israeli songs I found an example where musical stress conflicted with word stress. But there were, of course, examples where it did coincide. It would be interesting to investigate music of other countries for this characteristic.

'It's your neighbor, no one else,
For I, Totoy, am calling you.
Before, as you know,
I was moaning about my sufferings and pain.'

(2) Manlayámon   kon yabí-awlo
Írap, lólo   nangibát kómo.
Sikáy tambal   masakít ko,
Medicó ka   tan rimídyo.

'Day and night I feel
The hardships and sorrow you caused.
You are the cure to my sickness,
You're the doctor and the remedy.'

(3) No káy mo ko   nin rimídyowán
Sa saytí kon   kairápan,
Siká, Néneng,   a makáoláy,
Biyáy koy nay   maánggawán.

'If you don't find a remedy for me
In this my suffering,
It's up to you, Neneng,
My life will now end.'

(4) Óya, Néneng,   óya a ponyal
Ipangális   mo saytin biyáy,
Itábon mo   sa baláybay
Sa palángarán   moyón ayran.

'Here, Neneng, here's the dagger
To take away this life;
Bury me in the yard
Directly in front of your stairs.'

(5) Adyós, Néneng,   ma-báti kay na
Malólo a   sikóy makóy na.
Kapisóyot   koy nan syansya
Manglabí kay   nan lalóma.

'Good-bye, Neneng, I'll leave you now,
Sorrowful that I have to go.
Perhaps immediately after I've left
You will love someone else already.'

In this song we find two kinds of adjustments that Sambal singers commonly make in reciting a song. In verse 3 various adjustments are made for syllable numbers deviating from the normal number of eight. In the second line the penultimate syllable of *kairapan* 'hardship' is slurred over two notes to make up for a missing syllable, and in line three the second and third syllables are sung faster, that is, to the value of one note, to take care of an extra syllable. If this occurs in a proper place, it is done automatically by the singer and does not register as a flaw in a song.

The other adjustment concerns word stress. In nearly every part of the song we can find the musical stress conflicting with word or clause stress. Starting at the beginning, let us compare the corresponding parts of the verses. The first hemistich of all verses is without problems except for verse 3. Here we have only one-syllable words; therefore we have to consider clause stress. In normal speech *kay* 'not' should be stressed and *mo* 'you' should definitely be unstressed, but it is reversed in the song. In the second half of the first lines, there is conflict between the musical and the word stress in verses 1 and 5, and in verse 4 *a* 'the' certainly has an unstressed position within the clause. The beginning of line two shows conflict in verses 1 and 5, and the end of line two in verse 5. In line three we find conflicting stress only in verse 4, and here only at the beginning. The fourth line shows no conflicting stress except for verse 1. But, if we examine the last lines more carefully, we notice that in the second half the musical stress comes on the penultimate syllable in verses 2 and 5, whereas in verses 3 and 4 it is on the antepenultimate syllable. Here, the Tina Sambal singers adjusted the melody to match the word stress.

In talking with Tina Sambal performers, I learned that they are well aware that they do this, and that it needs to be done in some places. Now, the question arises, why did the singers not also adjust the other stresses in this song, or at least some of them? Is there something specific about the end of a stanza that calls for more precision? Or are there other factors involved?

One hypothesis is that it is less objectionable to Sambal ears when musical stress falls on an unstressed syllable, which is sung lower than the syllable that should be stressed. Maybe the higher pitch gives sufficient prominence to counter the wrong musical stress. If so, this would explain all examples in lines one and two of the preceding song *Kasolibay*, because the melody rises after the stressed syllable. This would leave the word *itabon* in verse 4 as the only unexplained exception.

I checked this hypothesis against the serenading song cycle 8.2, of which I have a musical transcription (see Appendix 5), and found that the hypothesis explains all but six of the conflicting word and musical stresses in the first song, *Kotana*. One adjustment that seemed to support the hypothesis was in verses 2, 5, and 6, which are sung to the same melody. As noted in Appendix 5, the Sambals are fond of ending a song with a penultimate note higher than the final note. In verses 2 and 5 the last five notes are descending with stress on the last syllable and on the third as well as the fifth from the last, fitting the word stress of the last words in these verses. (Otherwise *sitamóy* would have received stress on the penultimate syllable.) In verse 6, however, where the word stress falls on the penultimate syllable, the singers raise the penultimate note out of this descending sequence and so end with a pleasing match of musical pattern with the word stress.

Testing my hypothesis against more evidence, I got further confirmation. In the sad love song 11.22 only one exception was found: the word *Ibali* 'Manila' in verse one. (See Appendix 5 for a transcription of the melody.) But this song exemplifies another characteristic of Sambal songs in regard to stress. The poets take special care that all syncopated notes be well matched with word stress. That is important to the Tina Sambal, I have been told, and is considered beautiful. Here in this lively tune, syncopations are added, shifted, or omitted to enhance the word stress. Line four of verse 3 illustrates this: *Biláng láwas sikóy magmasakit* 'It's as though I'll become sick'. In the word *láwas* the second syllable would have received double prominence since it occurs on the first beat of a bar and would also have fallen on a lengthened note of a syncopation. Therefore, the syncopation is changed into two normal quavers instead, and the syncopation is then shifted to the next two notes, thus lengthening the second syllable of *sikóy* 'I', which otherwise would have been completely inconspicuous being the lowest note in this downward movement.

In the entertaining song 4.2 I found thirteen instances in which word stress and musical prominence conflicted, even though many adjustments had been made in the melody. (See Appendix 5 for a transcription of the melody.) In some cases I realized that in longer words where every other syllable received stress, it seemed sufficient if one of the syllables with a secondary stress earlier in the word had been made prominent by the melody (e.g., *nababáan*, *maisip-isíp*) even if the ultimate syllable was in an unstressed position, so that stress was, so to speak, implied. This seemed likely, since this is a very popular song with the Tina Sambal even though it contains many cases of word stress conflicting with musical stress.

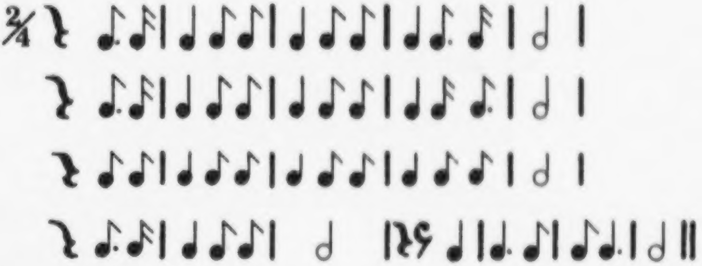
Nevertheless, even after making such adjustments on the basis of my hypothesis, quite a few discrepancies remain. Some of the "deviations," as I an outsider would call them, occur even in very prominent places, such as at the end of lines, although not at the end of the first or the last lines of stanzas. I found many exceptions that could not be explained by my hypothesis in songs 2.2, 9.1, and 9.10. I was led to the conclusion that Sambals are largely unaware of word stress when listening to music.

Song 3.1 is another example of how musical stress overrides word stress. (Word stress is marked with ´ or, on syllables ending in a glottal stop, with `.) The pattern consists of two hemistichs per line with stress as shown in the following graph (periods indicating unstressed syllables, slanted lines stressed syllables):

Pasantábi kamí   sa komoyón salban   ../../   ../../
Sinyóris a típon,   lápag kamisánan.   ../../   ../../
Long-on pan domalí   odtin balikasán   ../../   ../../
Ta sikóy mangólit   istorya sin syadtaw.   ../../   ///

'I ask permission of all of you
Gentlemen who are gathered, the whole group.
Listen briefly to this account
For I'll tell a life story of former times.'

The pattern is monotonous, two unstressed syllables followed by a stressed syllable throughout the long song except for the last hemistich. The stress coincides with musical length, that is, the quarter notes of the melody, as is shown on the following graph. (For a musical transcription see Appendix 5.)



In this song I noticed for the first time what was to become the key to solving the problems with stress in Tina Sambal songs. As I listened over and over to the verses of the song and how the different verses fit the musical stress, I noticed how the singer often made fine changes in the melody in places where word stress would otherwise have been obscured by the melody. Thus, in the beginning of line two of verse 3 where the word *parího* 'same' receives musical stress on the first and third syllables, this was alleviated slightly by the singer, who sang the beginning of the verse in two quavers rather than a syncopation, which would have resulted in the stressed syllable being only a sixteenth. With my etic hearing, I had been aware only of the main musical rhythm, whereas, it seems, that Tina Sambal listeners have more finely tuned ears with regard to stress. This makes them able to interpret such slight variations in performance as signals that communicate the correct word stress, even though objectively the musical stress is dominant on an unstressed syllable. These changes in the melody occur throughout the song so frequently that in the end I had difficulty determining which was, after all, the "correct" melody. I discovered that the performer consistently made these changes. These changes, however, occur only on the syncopes and eighth notes in this song. Syncopes are changed to two normal eighth notes to modify the stressed syllables on the following words: *parího* (v. 3), *siláy* (v. 5), *poónan* (v. 7), *natónaw* (v. 8), *biyán* (v. 9), *say bágay* (v. 10), and *lákay* (v. 15). The syncopes are even reversed (♪♩.) in two examples: *sagráda* (v.2, line 1) and *Maín* (v.4, line 2). Likewise, in the last hemistich of two verses the last syncopation is reversed to accommodate word stress: In verse 5 the dotted note occurs on *tan* rather than on the first syllable of *mangán*, and in verse 10 on the last syllable of *komón* rather than on the first syllable of *tapók*.

Now, having become more aware of the singer's efforts to preserve word stress, I also noted an almost imperceptible holding of stressed syllables that were in unstressed positions of the melody. Thus, while staying within the limits of the musical measure, they were given a little more prominence through lengthening. Examples of this are: in verse 1 *kamisánan*; in verse 2 *sagráda, nabása*; in verse 4 *líbo*; in verse 5 *impaarálan*; in verse 6 *mi-talakáka, mananlíbo*; in verse 8 *dólos*; in verse 11 *impaarálan*; in versé 13 *mampakasólat*; and in verse 15 *magtrabáho*.

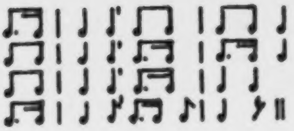
Yet, there are other instances where this is not done, and the stress discrepancy remains. In the following cases the vowel in boldface indicates a syncopation that is executed and definitely goes against the word stress: In verse 1 *s**i**nyóris*; in verse 2 *y**a**y ólit, maín*; in verse 3 *s**i**láy*; in verse 7 *p**a**sibanón*; in verse 8 *s**i**láy*; in verse 9 *s**a** kóna*; in verse 13 *k**a**y nin potóg*; in verse 14 *n**a**tálo*.

But the majority of cases were adjusted (and I have come to admire the virtuosity of a singer able to recite a memorized song of seventeen stanzas while trying to do justice at the same time to musical and word stress). So I would consider the few remaining unadjusted word stresses to be human imperfections, due perhaps to moments of inattention.

If we examine each of the adjustments, we notice that quarter notes always remain unaltered. Thus the musical rhythmic pattern is preserved in spite of changes made by the singers.

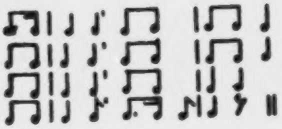
This adjusting of the melody can be seen in song 11.3. It is given here with word stress (acute accent mark) and musical stress (underlined) side by side with a graph showing the adjustments made by the singers in the form of syncopations or nonsyncopations.

(1) Kasolíbay   somín lalóma,
Si Tótoy kot   mangkotána.
Daan-dáan   tanda moy na
Man-alóloy   írap, dósa.



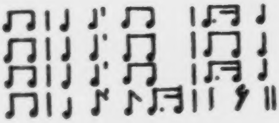
'It's your neighbor, no one else;
For I, Totoy, am calling you.
Before, as you know,
I was moaning about my sufferings and pain.'

(2) Manlayámon   kon yabí-awlo
Írap, lólo   nangibát kómo.
Sikáy tambal   masakít ko,
Medicó ka   tan rimídyo.



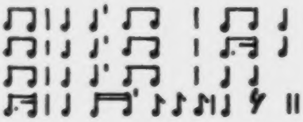
'Day and night I feel
The hardships and sorrow you caused.
You are the cure to my sickness;
You're the doctor and the remedy.'

(3) No káy mo ko   nin rimídyowán
Sa sayti kon   kairápan,
Siká, Néneng,   a makáoláy,
Biyáy koy nay   maánggawán.



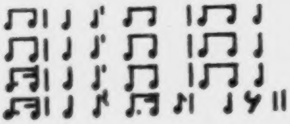
'If you don't find a remedy for me
In this my suffering,
It's up to you, Neneng,
My life will now end.'

(4) Óya, Néneng,   óya a ponyal
Ipangális   mo saytin biyáy.
Itábon mo   sa baláybay
Sa palángarán   moyón ayran.



'Here, Neneng, here's the dagger
To take away this life.
Bury me in the yard
Directly in front of your stairs.'

(5) Adyós, Néneng,   ma-báti kay na,
Malólo a   sikóy makóy na.
Kapisóyot   koy nan syansya,
Manglabí kay   nan lalóma.



'Good-bye, Neneng, I'll leave you now,
Sorrowful that I have to go.
Perhaps immediately after I've left,
You will love someone else.'

In summary, we can say that in Tina Sambal songs word stress is suppressed by musical stress. Tina Sambal native speakers react against misplaced stress only when it occurs in words where changing the stress would result in a different meaning. Otherwise, word stress is often changed due to the overriding musical stress. Yet performers try to preserve word stress as much as possible by making adjustments in the unstressed parts of the melody. Singers take special care that syncopations occur where they enhance word stress, whereas other deviations are more easily tolerated. If syncopations do not enhance word stress, they are omitted as far as possible. Other variations used by singers to accommodate word stress that would otherwise be violated by the musical stress are: lengthening of stressed syllables within the limits of the measure, and shortening of unstressed syllables. (The vowel is made shorter in closed syllables by pronouncing the consonant earlier.) The changes that occur in musically unstressed parts alleviate the tension that would be created by an unstressed syllable receiving undue musical stress.

2.1.3 Poetic Stress Groups

The majority of Tina Sambal songs and poems are dodecasyllabic, consisting of two hemistichs of six syllables each. The melodies match this usually by having a clear caesura after the first half of a line. The exception to this is the last line of a stanza where the melody often continues without a pause.

In my data, all life-story songs, compositions for special occasions, and love poems are in this form, and about two-thirds of the religious songs, hortatory songs, and entertaining songs are dodecasyllabic. Of the two poems (*tolâ*), one is dodecasyllabic. Of the love songs, slightly over one-half are dodecasyllabic. Only the comical songs (four out of five) and the sad love songs (twelve out of twenty-six) have predominantly other patterns.

For all song genres together the percentage of occurrence of patterns other than dodecasyllabic is less than 40%. There is one regular pattern accounting for one-fourth of these. It consists of octosyllabic lines, usually four lines in a stanza. This octosyllabic pattern occurs in twenty of the songs of my collection.[5] A good example is the courting song 9.15, the first verse of which follows:

> Sa maligan bali moyo
> A main ot nin kantawan,
> Sa botlay nin kaligawan
> Main malolo a pa-sal.
>
> 'In your happy home
> Where there is also singing,
> In the midst of merriment
> There is one whose condition is sad.'

But with this pattern, as with the dodecasyllabic verses, great variation is possible in the number of syllables. The lines of "eight" syllables normally range from seven to ten; and sometimes there may be even more than that. The greatest deviation was thirteen syllables (8.7, v.10, line 2). Thus, Tina Sambal poetry is anisosyllabic rather than isosyllabic.

Tina Sambal poets never divide words at the end of a line. They also try carefully to complete words before the end of a hemistich. In my data I have four occurrences of a word divided between hemistichs: 1.5, v.6, line 2; 4.1, v.2, line 4; 9.1, v.2, line 3; and 9.1, v.3, line 2. But singers as well as poets react against these occurrences as abnormal. Besides that, I have a few examples where mechanical counting would have led to the dividing of a word, for example, the beginning of 11.1: *Sin a-say awlo si/koy nilatan lolo* 'One day I was overcome by sadness'. But in singing, this example was divided into five and seven syllables, thus taking the word *sikoy* into the second hemistich.

In the octosyllabic pattern there is often a caesura after four syllables per line. It seems that even here the poet tries to finish words before the caesura. Song 11.3 is a perfect example. Yet it seems to be less crucial in the octosyllabic pattern than in the dodecasyllabic. In the comical song 5.8 nearly half of the verses have words divided in the middle of the line, but the division adds to the humorous nature of the song.

As to the content of a hemistich, there is great variation. It can be a single word (e.g., 1.2, v.1 *Makapangyarian* 'Almighty'), a temporal phrase (e.g., 1.1, v.2 *Sin o-nan panaon* 'Once upon a time'), a noun phrase (e.g., 1.1, v.1 *maantod a biyay* 'a short life-story'), or a complete clause (e.g., 1.1, v.3 *Binindisyonan Na* 'He blessed it').

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[5] I consider the following songs to be octosyllabic: 1.7, 1.9, 1.10, 1.11, 2.3, 2.14, 4.12, 5.1, 5.2, 5.7, 5.8, 8.7, 9.5, 9.15, 11.3, 11.11, 11.20, 11.22.

Poets try to complete a clause before the end of a stanza; lines also usually contain meaningful parts of clauses. As a rule, hemistichs contain complete phrases or clauses, although there are exceptions. When words or phrases are long, they are divided between the first and the second hemistich; for example, a noun is separated from its possessive pronoun, an article from a noun, or a noun from its relative clause. In the following examples the hemistichs are divided by slanted lines:

3.2, v.69	Sa	pa-makaoli /	la.n	pari-pariho
	in	climbing	their.LK	equally

'When they had all come up (into the house)'

3.2, v. 64	Sa	inganga-ro	nin /	marangal	a	kondi
	in	pity	of	noble	LK	count

'Because of the noble count's pity'

1.1, v.3	Nanampot	yan	lota /	a	mansabtan	gabok
	took.handful	he.some	earth	which	called	dust

'He took a handful of soil called dust'

There is some variation in the position of the particle *kot*. It is usually at the beginning of the following hemistich, but a few times has been found at the end of the preceding hemistich. *kot* is used to separate a preposed focused phrase from the following clause, or preposed sentence parts, either phrases or dependent clauses, from the rest of the sentence. But the seven occurrences of *kot* at the end of hemistichs all have the first function, that of separating a preposed focused noun phrase from the rest of the clause, for example:

1.8, v.1 Ama tan Anak kot silay asa-sa ot

'Father and Son, they are still one'

Interestingly, the particle *ay*, which is also an inversion marker and largely overlaps in function with *kot*,[6] is found at the beginning of a hemistich only in the following example in my material:

6.1, v.11 Syay ama nan nobyo ay labas a doktor

'The father of the bridegroom is a good doctor'

Semantically, the two halves of a line are usually more closely connected with each other than with the preceding or following line. But a few exceptions can be found, for example:

2.6, v.1 Ninakom nan Diyos na-pikalma sila
Ni Totoy, ni Nene kot na-piasa-sa.

'It was God's will that they should find each other, Totoy and Nene who were united.'

If the phrase *Ni Totoy, ni Nene* belonged together with the following hemistich, it would read: *Si Totoy, si Nene*. The markers *ni* indicate that these nouns are linked to *sila* 'they' as a relative clause, which is used only when proper names are linked to a plural pronoun.

Tina Sambal poetry does not show any regularity of feet. The stresses do not occur at regular intervals or at fixed places within a line. For example, in the versified love letters in section 10 of the Chrestomathy, there are no rhythmic patterns to compare to the feet used in Western poetry. Except in the first verse, no two hemistichs within a line show any similarity. Neither do corresponding hemistichs within a stanza or in the different stanzas. Yet, when one reads them, there is a rhythm and they certainly convey a feeling of poetic speech to the reader.

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[6] Both *ay* and *kot* mark preposed noun phrases before a clause, as well as preposed temporal clauses and phrases, preposed locative and directional phrases, and preposed dependent clauses, especially with *no* 'if', before a sentence. Both are also used to mark the beginning of direct speech. Besides that, *kot* is used with preposed noun phrases when the whole clause is embedded, for example:

1.2, v.14 Labay na tomaod sila kot domonong
want she pitifully they will.become.wise

'She desperately desired that they become wise.'

The only regularity I found is that each hemistich is read with two major stresses, and it is up to the reader to find and express these in his declamation of the poem. The position of these two heavy stresses is varied: It may fall on the first and the last syllables, as in 10.1, v. 4, *láloy karingoyán* 'even shame', or any variation between. The stressed syllables come at regular intervals, and the unstressed syllables are fit between them. Thus, Tina Sambal poetry can be said to be stress-timed rather than syllable-timed since the speed with which unstressed syllables are pronounced depends upon the place of the heavy stresses within a hemistich. If there are more syllables between the stresses, these unstressed syllables are spoken faster; if there are less, they are spoken more slowly. Therefore, the speed with which unstressed syllables are pronounced is determined by the heavy stresses in a line, and the effect of this is the same as in syllable-timed languages.[7]

The following example is the love letter poem 10.3, in which the two stresses in each hemistich are marked by accents: ˊ or ˆ (ˆ marking a stressed syllable that ends in a glottal stop). These always fall on stressed syllables; other stressed syllables, however, will not be marked here:

(1) O tyímpo tan panaón   napnô kaliliktán   /..../ /.../
A imbín payábol   nan Diyós a Katawán.   ../../ ../.../
Salbán lan sawsántos   tan santán marangál   /../. ../../
Gombâ pomatnógot   sa ondô kon pa-sál.   /../. ../../

'O opportunity and time full of happiness,
Which God gave as a gift,
All you glorious saints,
Help me and lead me out of this pitiful situation.'

(2) O maká-palilikót   ciélo estrelládo   ../.../ /../.
Tan sáy kasawángan   ástro firmamínto,   /../. /.../.
Tambayán pa komón   sólat a pá-wit ko   ../../ /../..
Tan sikamóy ánghilis   sa lángit império.   ...//.. /../.

---

[7] This stress pattern of two stresses per hemistich and a variable number of unstressed syllables between may be due to Spanish influence. Robert Hall (1978) discusses the fact that old Spanish verse was different from other Romance verse. It had two hemistichs per line with a highly variable number of syllables, and "heavy stresses must have come at regular intervals, with the varying number of unstressed syllables squeezed in at varying rates of speed" (p. 64).

'O starry sky so able to give joy
And you starry firmament so bright,
May you give support to this letter I send
And likewise you angels of the heavenly empire.'

(3) Ta kanyâ wanodtí sa papíl inlólan, ../../ ..//.
Grásya, birtódis, liwa-líwan pa-sál, /../. ../../
Ta kay kó nin potóg, Vénus, nin mátpolan ../../ /../..
No sitáy mi-dongó, bobóy kay maibtál. ../../ /.../

'The reason why I make paper my messenger,
You incarnation of grace and virtue, comfort in my situation,
Is that I cannot suppress it any longer, O Venus.
Yet, when we are face to face, I am not able to open my mouth.'

(4) Ta masí-ban a dingóy, no ma-pí-dongó ta, ../.../ ..//
Kómo mamalikás, mablín talakáka. /..../ /../.
Layáng ko tan lí-mo kómo mampió-na /../. /.../.
Alang-álang bongát sa labín tatála. ../../ ..//.

'For whenever we two are face to face, I'm too timid
To talk to you, dear sister.
Apprehension and fear of you prevail,
Only because of a predestined love.'

To examine stress placement in some of the song genres, I will use as my first example the first three verses of the sad love song 11.3, quoted in section 2.1.2. The following graph shows the natural word stress on the left side, and on the right side is the stress pattern of the melody, which is superimposed on this song. (Again, periods stand for unstressed syllables and slanted lines for stressed ones.)

Natural word stress:	Superimposed musical stress:
(1) ../. //.	../. ../..
/.. ../.	../. ../.. (slur on last)
../. //.	../. ../.
../. //.	../. /..
(2) ../. ..//.	../. ../..
//. ..//.	../. ../..
//. ../.	../. ../.
//. ../.	../. ../.
(3) /.. ../..	../. ../..
../. ../.	../. ../.
../. ..//	../. ../..
/.. //	../. /..

We find no instance in this song where any corresponding hemistich of the song has the same rhythmic pattern in all three verses. Yet, when it is sung, a beautiful stress pattern is superimposed by the melody and the natural word stresses are disregarded except for the last hemistich of each stanza. Thus, it seems from this example that the rhythmic patterns in songs belong to the area of music rather than poetry.

One might expect to be more successful in finding stress patterns in the more traditional dodecasyllabic poems. I have found that several rhythms do occur quite frequently, but it soon becomes obvious that the rhythms are not inherent.

I have an example of two people singing the same poem to different tunes with different rhythmic patterns. This is clearly not a mistake. It is up to a singer to pick the tune for a song; traditional poems do not have one exclusive tune. Many singers change tunes back and forth several times within a song, giving variation. Calmer tunes are usually interspersed with more lively ones. In my twenty-nine recorded songs six are sung alternating between two melodies and one between three melodies. There is usually no fixed pattern as to which verse has to be sung to an alternate tune (an exception being 1.5), and the alternate melodies always have a different stress pattern. The examples in the following description of rhythmic patterns prove this.

The most common rhythm is pattern A: ../../ (the period standing for unstressed syllables, and the slanted line for stressed). Out of twenty-nine recorded songs, six were completely in this pattern (1.2, 2.1, 4.8, 5.9, 11.1, 11.7). Two more were in this pattern except for a change to pattern B in the second half of the fourth (and last) line (3.1, 11.2—the melody of 3.1 is transcribed in Appendix 5). Quite a few other songs contained pattern A in combination with other patterns.

The next most common rhythm is pattern B: ./././ often sung in a very lively way. An example is the hortatory song 2.10, the only song that uses this pattern exclusively. Pattern B is used as the alternative melody for five other songs: 1.5, 4.11, 9.8, 11.10, and 11.12, where it is the melody of the refrain. (See transcription of melodies of 1.5 in Appendix 5.) In one melody for 8.2 the first hemistich of each line is in pattern A and the second hemistich in pattern B, except for the fourth line, which is completely in pattern B. (See transcription of 8.2.1 in Appendix 5.)

The third most common rhythm is pattern C: .../.. found exclusively in songs 2.1 (which is also sung to pattern A), 5.3, 5.5, and 11.8. In my collection it is not found in combination with any other patterns.

A fourth pattern is D: ./.../ occurring only once by itself as the main melody of song 4.1 (vs. 1 and 3). This song is interesting because the other verses, which are sung to an alternate melody, are not dodecasyllabic and therefore force the singer to switch to the other melody. A similar example is 11.24, even though the composer chose to number his verses differently. Pattern D frequently occurs in combination with pattern A, usually preceding it, as in 3.2 and 1.5 and in the alternate melodies for 9.8, 11.10, and 11.12. (See musical transcription of 1.5 in Appendix 5.)

Pattern E is .♩♩. and I found it in only one song, 8.2, in which the last hemistich of each stanza switches back to pattern B. (See musical transcription of 8.2.1 in Appendix 5.) This pattern also occurs in combination with A, following it, in song 4.13, but the last line of each stanza switches back to pattern A completely.

Three other patterns occur: ....♩, /♩♩., and .♩/♩ but they are infrequent and only in combination with patterns A-D and often not throughout the entire stanza.

The following is an example of a song sung to two melodies (song 1.5, vs. 1-3).[8] In it two verses are always sung to the first melody and the third to the alternate melody. The first melody, which uses rhythm patterns D and A (♩..♩ ..♩.♪), is more lively than the alternate melody, which uses rhythm pattern B (♩♩♩ ♩♩♪). (For musical transcription see Appendix 5.) Stressed syllables are marked with ´ or, for those ending in glottal stop, with ˆ; musical stress is indicated by underlining.

(1) Silínsyon domalî, long-on imansanán ♩..♩ ..♩.♩
Ta sikóy namaôt a mamísalaysay ♩..♩ ..♩.♩
Tongkól koni Pedro no angká-tandaán ♩..♩ ..♩.♩
Nag-in disípolo ni Criston Katawán. ♩..♩ ..♩.♩

'Silence for a moment, listen, pay attention,
For I will also relate something
About Peter who, if it's remembered,
Became a disciple of Christ the Lord.'

(2) Say wána sa Biblia, ningsan a-say awlo ♩..♩ ..♩.♩
Manlomípay silá lólan nin balóto. ♩..♩ ..♩.♩
Silá-silán bongát a dawdisípolo, ♩..♩ ..♩.♩
Ambô lan kasabáy Poón Jesú-Cristo. ♩..♩ ..♩.♩

---

[8] This song is a beautiful example of a singer adjusting the melody to fit the word stresses. In verse 1 the syncopations fit the word stresses: second syllables of *imansansán* 'pay attention' and *mamisaláysay* 'relate', third syllable of *angka-tandaán* 'remember', and first syllable of *Katawán* 'Lord'. But in verse 2, the syncopation in the first line was left out because it would have overstressed the second syllable of *a-say* 'one' which, though being neutral to stress because of its closed penultimate syllable, nevertheless here has clause stress on the first syllable. Likewise, in the third line, syncopation was left out because it would have wrongly stressed the second syllable of *Jesu-Cristo*.

'The Bible says that one day
They went across the lake riding in a boat.
Just the disciples,
The Lord Jesus Christ was not with them.'

(3) Anggan lálo yabí bogsay anán bogsay, ♩♩♩ ♩♩♩
Alindáyat kay la ot ma-lipáy-lipáy. ♩♩♩ ♩♩♩
Sa botlay nin álon ay malotáng-lotáng, ♩♩♩ ♩♩♩
Salónga yay lopót sókat na-bánsagán. ♩♩♩ ♩♩♩

'Late into the night they rowed and rowed.
They had not yet been able to cross the lake.
They were just floating in the middle of the waves,
The wind being unexpectedly against them.'

Verses in Tina Sambal vary from having the same rhythmic pattern in all lines to having three, or maybe more, different rhythms, for example, 2.7:

.♩.♩ ♩.♩
.♩.♩ /.♩..
♩..♩ .♩.♩
♩..♩ ♩♩♩

I am still unable to decide whether the rhythmic patterns superimposed by melodies can be considered part of the Tina Sambal poetic conventions. It certainly seems that there is a strong tendency towards certain rhythmic patterns, which influences present poets.[9] Nowadays the words of a new song are usually fitted to an existing tune, so obviously its rhythmic patterns exert an influence in the choice of words. The composition of Tina Sambal poems is not formally taught, so perhaps this is one way of giving a poem a basic rhythm, even though many deviations are allowed. For example, I have seen singers trying to match unknown lyrics to a known tune. Certain melodies were considered suitable and others were not. It would be interesting to discover the criteria for matching tune and text. Is it merely a matter of the total percentage of syllables where word and musical stress match? Or are there certain positions within the line and the stanza where it is more important to match the word stress and the musical stress?

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[9] Future investigators should look into the rhythmic patterns of nondodecasyllabic poems and songs in Tina Sambal, comparing these rhythmic patterns with songs in other Philippine languages and also with Spanish traditional songs to find out which of these can be supposed to have existed before the arrival of the Spanish and which might be due to Spanish influence. It was interesting to me to find a remark in a German history of literature (Krell 1960, p. 440) that the four-footed trochaic verse (/♩♩♩. in my notation) is the favorite verse form of the Spanish (cf. pattern B).

2.1.4 Stanzas

Almost all my material has four-line stanzas. The Tina Sambal Passion 1.7 is the only consistent exception with its regular five-line stanzas.

There are only two other songs that show a different pattern. Song 1.29 is a modern hymn composition having verses of five lines with a four-line refrain. The second different pattern occurs in 11.20. Here the two verses consist of ten lines, of which four and four and two lines rhyme.

Two other songs look like different patterns because the author divided them differently in keeping with the Western melodies he chose, but they are not. The entertaining song 4.9 has two twelve-line stanzas, each separated by the author into eight and four lines. If we consider the end rhyme, we see that every four lines are combined by a common rhyme, thus giving the alternate possibility of six four-line stanzas. Song 11.24, written by the same author, has three eight-line stanzas separated by the author after each four rhyming lines. It is only the form of display that is different. Both still resemble Tina Sambal songs. They are like 2.3, 11.10, or 11.22, in which two melodies are used alternatively and therefore every two verses could likewise be combined under one number. (See transcription of the melodies of 11.22 in Appendix 5.)

Song 4.5 is another case in which three melodies alternate. This would give the option of combining three of the present verses under one number, but this is not done traditionally. (The melodies of this song are in Appendix 5.)

Then there are a few songs in which there is a variation in verse length at the end, and in one case at the beginning, of the song. Song 11.4 has two separate lines at the end. This left me with the choice of combining them with the antecedent verse so that the verse then would contain six lines, or considering the two lines a separate stanza. This also occurs in 11.5, in which the end consists of three two-line rhymes, and 11.18, in which we find two three-line verses and a two-line rhyme at the end after a four-line verse at the beginning. In one song, 11.19, we have a similar problem at the beginning, where two three-line stanzas are found. One other song, 9.12, has an ending verse of three lines. Since these deviations occur in prominent places in the songs, I consider them to be legitimate patterns.

There are a few other deviations, most of which can be considered imperfections or mistakes. For instance, I would consider the last verse of 4.6 as four lines even though it looks like five lines the way it is printed. The second verse of 4.14 I have repeatedly heard sung by the same singer with only three lines in the second verse. I have no way of checking whether he had forgotten the fourth line or whether it never was created. In the comical song 5.4 the second half of verse 2 is repeated in a slightly different way. This seems to be done on purpose, a deliberate slip of the tongue. In lines 3 and 4 of this verse the word *maboktot* 'pregnant' is combined with *manok* 'chicken', a biological impossibility. To show that this was not done because the poet did not know better, he then gives a different descriptive phrase about a pregnant goat and again gets a laugh.

The last such deviation I found is in 2.5 where it was a problem deciding how to divide the lines. In this presentation only the last three lines rhyme. The first two, therefore, could easily be combined, but I have not combined them on account of line length. So the result is an irregular verse.

As a rule, a stanza contains one or more complete sentences. But in one of the religious songs I found an example of a stanza that is a dependent clause, the main clause following in the next verse:

1.1, v.4 Sin kay ya ma-ma-yom mablin Diyos Ama
Mamalatag konan o-bokod asa-sa,

v.5 Tampol nan ginawa Diyos a Katawan
Masanton milagro sa kona ni Adan.

'When dear God the Father was not content
To see him all by himself,'

'Right away the Lord God performed
A sacred miracle on Adam.'

To summarize, Tina Sambal songs traditionally have four-line stanzas. Examples with shorter stanzas at the end were found only among courting songs and sad love songs. A few individual songs with different patterns seem to have been influenced by a recently borrowed melody.

2.1.5. Length of Poems and Songs

The number of stanzas contained in the songs of this collection ranges from only two to 109. Thirteen songs have two stanzas (e.g., 4.8). The longest poem (3.2) has 109 stanzas.

The longest songs are life-story songs, three of which contain twenty-four or more stanzas. The longest poems other than life-story songs contain twenty-three stanzas (1.3 and 6.1). There is one life-story song (3.1) with only fifteen stanzas.

The category with the next longest songs is *aladibino*, religious songs. It includes two songs with more than twenty stanzas (1.3 and 1.7). (Two versions of the Ten Commandments not in the Chrestomathy have thirty-one and forty-nine verses respectively.) Six other songs have more than ten stanzas each (1.2, 1.4, 1.5, 1.10, 1.11, 1.15). There are also many religious songs with fewer verses, although not as few as two. Most religious songs have either six, three, or four stanzas. Ten (one-third) of the religious songs in this collection have six stanzas; five (one-sixth) have three stanzas; and two have four stanzas.

One of the serenading songs (8.1) consists of four parts with a total of twenty-nine stanzas. Except for that one, only two serenading songs (8.7 and 8.8) have more than ten verses. These two tell stories in a fashion similar to the life-story songs.

Comical songs are also fairly long. Three of them (5.2, 5.7, and 5.8) have more than ten verses.

Two of the compositions for special occasions are lengthy: 6.1 has twenty-three stanzas and 6.5 has sixteen.

Of the hortatory songs only 2.1 is of any great length; it takes twenty verses to describe the upbringing of children. None of the entertaining songs, courting songs, versified love poems, or sad love songs has more than ten verses.

Out of the entire 140 songs in the Chrestomathy, most have either four verses (26 songs) or six verses (25 songs), which is more than one-third of all of them. Nineteen songs have three verses, and thirteen have two, five, or seven verses. Thus, more than two-thirds of the songs in the Chrestomathy have between two and seven verses.

2.2 Grammatical Liberties

2.2.1 Word Structure

In order to express a certain meaning and at the same time accommodate the requirements of rhyme and syllables per line or per hemistich, various adjustments have to be made. Most of these adjustments occur on the phrase or clause level, as will be seen (secs. 2.2.2 and 2.2.3). Although word formation is largely unaffected, Sambal poetic speech, as well as oratory, does employ several unusual affixes. Also words may be lengthened or shortened.

2.2.1.1 Unusual Affixation

The usual form of the present-tense affix (better termed progressive-aspect affix) is *ang-*, the *ng* assimilating to the point of articulation of the following consonant. In poetic speech, however, *mang-* takes the place of *ang-*. *Mang-* may be an older form of the prefix not now used in everyday speech. There is no difference in meaning between the two. (The *mang-* form does not occur in the Sambal Botolan dialect; in the Bolinao dialect, however, both *mang-* and *ang-* occur, but it has not yet been determined whether there is any difference in function or whether it is just a matter of style.)

Examples:

angkali-mowan 'being afraid of something'

1.2, v.16 Bana ta syay Diyos a mangkali-mowan

'Because they were afraid of God'

angka-lok 'sleeping'

5.9, v.1 Pamomokaw konlan mangka-lok a poso

'To wake up those with sleeping hearts'

ampi-labi 'loving each other'

2.7, v.1 Ta say mampi-labi awit nin ola-lom

'For love is accompanied by suspicion'

2.2.1.2 Lengthening of Words

Another distinction of poetic speech is the use of full forms rather than contractions as in everyday speech. For instance, 'this' in Tina Sambal is *odti* or *yadti*, which after vowels is usually shortened to *-dti* or *-ti* attached to the previous word. In poems, however, we find the forms *siyaodti*, *syaodti*, *syadti*, or *yaodti*. This is very convenient for a poet needing a set number of syllables; he has the choice of a four-, three-, or two-syllable form. Two features make this possible, the loss of the vowel *o* and the sequence *iy* with its two possible pronunciations. Likewise, *orin* 'that (near)' is shortened to *-rin* preceded by a glottal stop, and *odtaw* 'that (far)' to *-dtaw* or *-taw*.

Other words with the sequence *iy* give the poet this same choice. For example, the word for 'death' is *kamatyan*. But a poet in need of an extra syllable (see 11.16, v.5 and v.6) can pronounce it as *kamatiyan*, an unusual but not unacceptable pronunciation. Another similar example is *magdiyadiya* 'to suffer', in 4.10, v.4, which I have never heard pronounced other than *magdya-dya* in ordinary speech. As a matter of fact, readers stumble on this particular expansion, especially since it involves two successive syllables.

Verbs that have optional vowel loss are useful for poets trying to create a fixed number of syllables. Verbal roots that may be infixed by *-om-* take *-in-* for past tense (i.e., completed aspect), which becomes *-inom-*, or *-inm-* with vowel loss. The root *sonol* 'to follow' is found both ways in the Chrestomathy; the full form is in 1.3, v.18, and the shorter form in 8.6, v.3. In everyday speech *sinmonol* 'followed' is the most commonly heard.

An unusual example of an additional vowel occurs in connection with the consonant *r*, which in Tina Sambal is a rather unstable consonant, often changing to *d* in syllable-final position. The example is 5.5, v.3, where the earlier pronunciation when the consonant cluster had not yet been fully assimilated into Tina Sambal.

Adjectives and modal adverbs are frequently intensified in poetry. This gives a more vivid description as well as additional syllables per line. Yet, the intensifying prefix *napaka-* does not occur in the collection at all, and the superlative form *pinaka-* occurs only once in a very recent composition (1.16, v.2). Instead, nominal forms are used for intensification, affixed with *ka- -an*, or the even stronger *sangka- -an*. This seems to indicate that the use of the forms *napaka-* and *pinaka-*, which are now frequently used even by older Tina Sambal speakers, is due to the increasing influence of Tagalog in the area, even though the intensifying prefix has truly been assimilated as is shown by the glottal stop, which is in an unusual position for Tagalog.

In the following examples the parts under discussion will be italicized, with A indicating a simple adjective, B an intensified adjective, and C a strongly intensified adjective.

A	9.11, v.1	oras a matinok
		'the hour is quiet'
C	4.12, v.1	O yabin *sangka*tinok*an*
		'O most tranquil night'
A	4.9, v.1	matiboy a olo
		'stubborn, hard head'
B	1.24, v.4	*ka*tiboy*an* nako
		'steadfastness (very hard heart)'
C	11.13, v.1	sompa *sangka*tiboy*an*
		'very firm oath'
A	3.2, v.37	ta kay na màboyot
		'for it won't be long'
B	1.11, v.1	nagminsahin *ka*boyot*an*
		'giving a long message'

C 1.30, v.1 maski nan *sangka*boyot*an*
'though it happened long ago'

A 1.22 v.6 mabotbot magdasal
'to pray often'

B 2.3, v.1 *ka*botbot*an* maligan lawsa
'usually it's always happy'

There are rare forms that use *ni-* instead of *napaka*. This may be the original Tina Sambal intensifying affix, but it is no longer heard in conversational Tina Sambal. The younger generation does not understand this affix form:

1.19, v.2 nikabyat a kros (for *na-pakabyat a kros*)
'very heavy cross'

4.12, v.4 bolak a nikasnag (for *bolak a na-pakasnag*)
'very bright flower'

Affixation can, of course, be used to lengthen words. Words usually used in root form can be made longer by adding an affix. In 2.6, v.1, *ninakom nan Diyos* 'God willed it' was used instead of the more common form *nakom nan Diyos* 'it was God's will'.

To add syllables, derived nouns are expanded with a superfluous plural affix (italicized in the following examples):

1.21, v.5 *kaw*kaaniban 'dangers' (*kaaniban* is a collective noun derived from *anib* 'danger')

3.2, v.11 *paw*paniningkap 'earning a living' (reduplication of *ni-* here expresses repeated action; *paw-* indicates several kinds of occupations)

The following is a derived adjective with a superfluous plural affix:

4.6, v.3 ma*nga*-pititipo 'gathered together' (usual forms are *matipon*. *mangatitipon*, *ma-pititipon*; the reduplicated syllable *ti-* indicates plurality)

Another way to gain additional syllables is to use the *ka- -an* forms of nouns, which signifies a plurality or intensification of the meaning expressed in the root.

Examples:

2.6, v.5	*ka*kalma*an* 'fortune, fate' for *kalma* 'fortune, fate'
6.5, v.15	*ka*inso*wan* 'peace' for *inso* 'peace' (*w* is regularly inserted after open syllables)
1.2, v.13	*ka*golotoy*an* 'lies' for *golotoy* 'lie'
1.11, v.9	*ka*golo*wan* 'troubles' for *golo* 'trouble'

Reduplication can also be used to gain extra syllables as in the following examples:

2.7, v.6 Ta ipasawang ko komoy laman *loob-loob*
for explain I to.you content inside.inside

'And I'll explain to you all that's in my heart'

The reduplication of *loob* in the foregoing example is an intensification, reflected in the English translation by 'all'.

2.2.1.3 Shortening of Words

Words may be shortened to obtain the desired number of syllables. For example, roots may be used instead of the more common affixed verbs. In the following examples a verb root is used instead of the nominalized form (first example) or instead of an affixed verb (the next five examples):

2.7, v.6 Ando mo pa yapon *lalako=y* itoloy
don't you please for.the.moment walk=LK continue

instead of: Ando mo pa yapon *kala-lalako*=y itoly

'Please don't continue to go just now'

7.2, v.2 *banggit* a tanaman
mentioned LK plant

instead of: *Nabanggit* a tanaman 'said plant'

8.7, v.3 Nangibat sin siko=y *inaw*
from when.past I=LK conceive

instead of: Nangibat sin siko=y *in-inaw*

'Beginning from when you were pregnant with me'

3.3, v.44 *Olit* ko=n maantod main nababaan
tell I=LK short have could.do

instead of: *Naolit* ko=n maantod main nababaan

'The short story I was able to tell'

11.12, rfrn *Silap* mo pa tana=y mata mon pinabli
look you please just=the eye your.LK dear

instead of: *Isilap* mo pa tana=y mata mo=n pinabli

'Just look with your dear eyes.'

Adjectives also can be found in their root form:

2.3, v.5 Sa donong sila ay *lipyas*
from knowledge they are free

instead of: Sa donong sila ay nalipyas

'They are free (lit., safe) of knowledge'

The same is true for the phrase in song 2.1, v.1, *sinyoris a tipon* 'gentlemen who are present here', which should be *natipon*.

The roots of adjectives can also be used in the alternative form of noun phrases modified by adjectives with the marker *say*, which always takes the root and is followed by the described object as possessive:

1.20, v.4 Say abig ogali (lan) bawbayi=n dalisay
the good behavior (of) women=LK pure

'What good behavior the pure women had!' (lit., 'The goodness of the behavior of the pure women!')

The following is an example of an omitted reduplication to shorten the word:

1.3, v. 8 Silay tolo a sang-ili nakaka-lok *para*
the three LK visitors slept alike

instead of: Silay tolo a sang-ili nakaka-lok nin *para-para*

'The three visitors all went to sleep'

Other affixes are also omitted in order to shorten words and and fit them into certain syllable patterns:

11.22, v.3 A-sa ot a *magolo=n* isip
one more LK troubled=LK mind

'There is one more thing that troubles my mind'

should be: A-sa ot a *ampakagolon* isip
one more LK troubling mind

'Another thing which is troubling (my) mind'

2.2, v.3 Sayang ana=y dangal *ibatan* na=n daya
wasted already=the honor origin of=the blood

instead of: Sayang anay dangal *pinangibatan* na=n daya

'Then the honor of their ancestral blood will be lost'

But mostly the adjustments are made with unusual but still acceptable forms as in the following examples:

1.2, v.7 *Nginalanan Eva*
named Eva

instead of: *Pinangalanan* Eva 'named Eva'

The following forms are unusual, with prefixes omitted, but they are still understandable:

3.2, v.60 bonga=n kayo=y *kabyay*
fruit=of tree=LK means.of.living

instead of: bonga=n kayo=y *ipagkabyay*

'living on the fruit of trees'

1.3, v.17 *Pagsoob* koy asok, wanan Diyos kona

instead of: *Ipagsoob* koy asok, wanan Diyos kona

'I'll inhale the smoke, God told him'

In ordinary speech there are many contractions. Contractions are also used in poetic compositions. For instance, after words ending in a vowel,

the article *yay* or *a* is usually shortened to the affix *-y*, which is enclitic to the preceding word. In poetry this enclitic *-y* can also be affixed to words ending in a consonant, which is consequently lost. Persons not used to poetry sometimes get confused as to the meaning of such contracted words. Examples:
kalolwa 'departed spirit'

8.8, v.1 Kalolwa'y lomibot tomibaw komoyo

'Departed spirits go around to visit you'

ga-gotan 'to hold on to'

1.13, v.5 Kanya ta ga-gota'y mablin evangelio

'Therefore let's hold on to the precious gospel'

pakanon 'to feed'

1.17, v.2 Pakano'y lalaman, pisikal, matiryal

'Let's feed the physical, material body'

2.2.2 Phrase Structure

In poetic language, variant structures may occur on the phrase level. Changes may be made in word order to facilitate a certain rhyme, and forms may be lengthened or shortened to meet the prescribed syllable number.

2.2.2.1 Change of Word Order within a Phrase

In verb phrases often a reversal of verbs occurs to make the verbs fit a rhyme. In normal speech modifying verbs precede main verbs, but in poetry they can be reversed as in the following examples. In the first example, the modifying verb becomes an appositional afterthought:

1.15, v.8	Si	Cristo	nanoro,	pinagpasinyawan
	the	Christ	taught,	endured

'Christ taught patiently'

In the next two examples the reversal results in a sequence of events that is out of chronological order. This is not done in normal speech. Examples:

1.3, v.5	Yaodti	si	Abraham	sinomakbat	nako
	this	the	Abraham	met	went

'This Abraham went to meet them'

1.3, v.12 Siyaodti si Sarah inomlis binomling
this the Sarah laughed turned.around

'This Sarah turned around and laughed'

In noun phrases the head noun precedes a name. But in the following example this is reversed:

1.11, v.1 Sa Olivo=n kabakilan
on Olive=LK mountain.range

instead of: Sa bakil Olivo
on mountain Olive

'On the mount of Olives'

In the preceding example the preposed position of the name necessitates the link. The different form for 'mountain' is a lengthening device (see sec. 2.2.1.2).

2.2.2.2 Phrase Expansions

Phrases may be lengthened by adding words or giving full forms instead of contractions. A very common expansion is the addition of the existential *main* 'there is, to have' to a noun phrase containing a possessive. This feature is often used in deliberate speaking, such as in a speech, prayer, or poetry. In the following example the added parts are in parentheses:

1.5, v.5 Sa pa-sal la(n main) sa botlay nin taaw
in situation their(which have) in middle of sea

'In their situation in the middle of the sea'

The same existential *main* is used to change descriptive adjectives into descriptive phrases:

3.3, v.13 main kadayoan 'it has a distance' (meaning *madayo* 'is far')

1.4, v.2 main kalagoan 'has youth' (meaning *malago* 'is young')

In the following example an additional optional link is added:

1.3, v.14 Say salita na=n Diyos main nin kaptogan
the word his=LK God has truth

'God's word is/was true'

instead of: Say salita na=n Diyos kot maptog
the word his=LK God true

'God's word is/was true'

(The inversion particle *kot*, which is optional, is omitted in the preceding example.)

Instead of a simple negative *somin* 'none', the negative phrase *kay somin*, which has the same meaning, may be used, perhaps denoting a slight emphasis:

1.4, v.5	Ta	ibi	ko	komo	nin	kay	somin	so-bot
	for	will.give	I	to.you	LK	no	none	hesitation

instead of: Ta ibi ko komo nin somin so-bot

'For I will give it to you without hesitation'

Articles, which are usually contracted, may be separated to create additional syllables:

1.2, v.5	Na-kit	na	nin	Diyos
	saw	by.him	by	God

instead of: Na-kit nan Diyos 'God saw it'

1.2, v.14	Nangwa	ya	nin	bonga
	took	she	a	fruit

instead of: Nangwa ya = n bonga 'She took a fruit'

1.3, v.8	Silay	tolo	a	sang-ili
	the	three	LK	guests

instead of: Silay tolo = y sang-ili 'The three visitors'

In poetry, links that are not ordinarily used may occur. For example, the italicized link in the following example is superfluous:

1.2, v.4	Sa	libro = n	Genesis,	pangkat	*nin*	ikalwa
	in	book = LK	Genesis,	chapter		second

'In the second chapter of Genesis'

Directional or oblique noun phrases as well as pronouns that refer to people can be expanded by adding the oblique marker in addition to the oblique plural marker, person marker, or pronoun. This is a sign of deliberately choosing one's words. It is often used in public addresses and also in poems and songs. The superfluous marker is italicized in the following examples:

3.2, v.27 Say wani Cirilo *sa* konla inobat
the said.by Cirilo to to.them answering

'Cirilo said as answer to them'

1.1, v.1 Pasantabi ako *sa* komoyon salban
pay.respect I to to.you all

'I pay my respect to all of you'

1.15, v.2 Bana sa labi na *sa* kontamon tawo
because of love his to to.us people

'Because of his love for us people'

3.2, v.16 *Sa* konlan awa-nak solo=n manostinto
to to.the children alone.LK sustain

'To raise the children all alone'

1.3, v.18 *Sa* koni Abraham say ordin tinotol
to to.the Abraham the command told

'To tell Abraham the command'

With names, an even more elaborate expansion exists: In addition to the pronoun the nonfocus personal marker *ni* is also used.

3.1, v.9 *Sa* kona ni Herman tampol sila=n nako
to to.him the Herman right.away they=LK went

instead of: Koni Herman tampol sila=n nako
to Herman right.away they=LK went

'To Herman they went right away'

2.2.2.3 Phrase Reductions

There are various devices which a poet can use to shorten a line. The initial marker of a noun phrase, which shows whether the noun phrase is in focus, nonfocused, or oblique, can be omitted to lessen the number of syllables. In ordinary speech this is never done in focused noun phrases although it is frequently done in nonfocused forms. From countless examples I selected the following:

Focused noun phrases:

1.1, v.4 Sin kay ya ma-may-om (a) Mablin Dios Ama
When not he content (the) dear God Father

'When dear God the Father was not content'

1.2, v.9 A kay nin lingwanan (a) bibilin nan Dios
that not LK forget (the) order of God

'That they would not forget God's order'

Nonfocused noun phrases:

1.2, v.12 A man-ipamawal (nan) Makapangyayari
which being.forbidden (by.the) Almighty

'Which was forbidden by the Almighty'

1.2, v.12 No sikami mangan (nin) imbawal sa komi
If we eat (of) forbidden to us

'If we eat of what was forbidden to us'

1.3, v.1 Bantog tan dinayaw (lan) malabong a tawo
famous and praised (by) numerous LK people

'Famous and praised by numerous people'

Oblique noun phrases:

2.13, v.6 Pigaw kay mabora (sa) mondo=n sansinakban
so.that not erased (from) earth=LK covered

'So that it won't be erased (from the) face of the earth'

•

Noun phrases are most commonly shortened by leaving out the otherwise necessary link between noun and adjective. The omitted part will be in parentheses in the following examples:

9.6, v. 2 Abig (a) liwa-liwa 'nice entertainment/comfort'
(Sambal needs a link between adjective and noun.)

1.2, v.7 Labi nan Diyos (a) makapangyayari
'The love of God (who is) almighty'

3.2, v.20 Mapolo (a) lawlaki 'ten children'
(Sambal needs a link between numeral and noun.)

1.11, v.7 Makalma sila.y mapainganga-ro
fortunate the.LK merciful

Sa dya-dya (lan) kapara=n tawo
to suffering (of) fellowman=LK person

'Blessed are those who are merciful
Towards the sufferings (of) fellow men'

In coordinated noun phrases the conjunction *tan* 'and' is often omitted to reduce the number of syllables. Some of these expressions are also used in everyday language; others are used only in poetry. One example is the commonly used expression *awlo-yabi*, 'day-night', which occurs both in this form (3.1, v.8) and in the longer form *sa awlo tan yabi* 'at day and at night' (3.2, v.5). (The *sa* 'at' in the last example is optional, whereas it cannot occur with the idiomatic 'day-night' expression.)

The shortened form in the following example is acceptable only in poetic speech:

3.2, v.79 Say indo, ama la=y lawas pipanomtom
the mother father their=LK always remember

instead of: Say indo tan ama la=y lawas (nin) pipanomtom
the mother and father their=LK always LK remember

'They always keep remembering their mother and father'

One example was found in which the conjunction *tan* 'and' occurred after the second item in a list rather than at its end:

1.2, v.2 Inigwa nay awlo tan bolan kapara
placed by.him sun and moon likewise

(Tan) lako a bitoon, sonag nin pinalsa
(and) many LK stars light of created

'He fixed the sun and likewise the moon
And many stars as the lights of creation'

Coordinated adverbial phrases are less frequently shortened in this way, but a few examples have been found:

1.18, v.2	Naboyot	kami	nan	mabitil	(tan)	malata
	long	we	already.LK	hungry	(and)	thirsty

'Long have we hungered and thirsted'

In coordinated verbal phrases, poets sometimes omit *tan* 'and' or *ta* 'for, therefore, so, and':

1.8, v. 8	No	sikay	nagkolang	(ta)	ampagdiya-diya
	if	you	lacked	(and)	are.suffering

'If you don't have enough (and) are suffering'

This omission creates a close semantic relationship between the two verbs, in this case cause and effect, or in the following case chronological closeness:

5.2, v.10	Osayon	(tan)	sagsago.y	sabot
	comb	(and)	tease.the	hair

'Comb (and) tease the hair'

Another example is the frequently used introductory phrase *long-on, imansanan* 'listen, pay attention' (e.g., 3.3, v.1). This phrase has become so standardized that when the conjunction *tan* 'and' occurs in a song it is unexpected. (For other examples see sec. 2.3.2.2.)

2.2.3 Clause Structure

Words and phrases in a Tina Sambal clause can be moved around in various ways, some being mere variants, others expressing a contrast or emphasis. But in poetry, variations are found that are not used otherwise. The poet, in trying to find a proper rhyme, takes liberties that are unacceptable in ordinary conversation. He may change the order of words within a clause, or he may lengthen or shorten a clause in order to obtain the required number of syllables in a line.

2.2.3.1 Change of Word Order within a Clause

Postpredicate particles sometimes occur at the end of a clause or at the very beginning instead of their usual position. Examples:
ana 'already, now'

1.2, v.2	Pigaw	no	magamit	tawo=n	salban	ana
	so.that	if	can.be.used	people-LK	all	already

instead of:	Pigaw	no	magamit	ana=n	salban	tawo
	so.that	if	can.be.used	already=LK	all	people

'So that all people can use it now'

tana 'just, only, even'

11.20, v.1	Kay	mo	kinawa-nan	tana
	not	you	regretted	even

instead of: Kay mo tana kinawa-nan

'You didn't even feel regret'

kari 'rhetorical question marker'

9.17, v.4	No	anya	a	labas	kari	a	gaw-on	ko
	if	what	FM	good	RQ	FM	will.do	I

instead of: No anya kari a labas a gaw-on ko

'What would be good for me to do'

1.6, v.6	Kari	ison	kona	nin	pomara
	RQ	there	to.him	LK	imitate

instead of: Ison kari kona nin pomara

'Couldn't (we) imitate him'

Likewise, the normal order of the clause in which predicate precedes subject, as well as object and complements, is sometimes reversed in order to get a rhyming word at the end of a line.
Clause with nonfocused actor:

2.1, v. 17	Lalo	no	dalaga,	matoa=n	isipon
	especially	if	girl	parents=LK	will.think

instead of:	Lalo	no	dalaga,	isipon	la=n	matoa
	especially	if	girl	will.think	NF(pl)=LK	parents

'Especially when she is a teenager, the parents worry'

Clause with noun as focused object:

1.3, v.20	Odtin	si	Abraham,	ordin	sonolon
	this	FPM	Abraham	order	will.obey

instead of:	Odtin	si	Abraham,	sonolon	a	ordin
	this	FPM	Abraham	will.obey	FM	order

'This Abraham was going to obey the command'

Clause with pronoun as focused object:

9.7, v.2 Kay ko labay biyan bagay mo=n isipon
not I want give thing you=LK think.about

instead of: Kay kata labay biyan bagay a isipon mo
not I.to.you want give thing LK think.about you

'I do not want to give you anything to worry about'

Clause with oblique complement noun phrase:

1.8, v. 9 Ta tomistigo ka=n tawo=n mamipaldog
for will.testify you=LK person=LK drown

instead of: Ta tomistigo ka=n mamipaldog tawo
for will.testify you=LK drown person

'For you will testify to ruin a person'

Clause with oblique complement pronoun:

3.4, v.2 Yadti=n liwa-liwa komoyo totolon
this=LK entertainment to.you(pl) will.tell

instead of: Yadti=n liwa-liwa (a) totolon (ko) komoyo
this=LK entertainment (which) will.tell (I) to.you
(The parts in parentheses need to be added.)

'This entertainment that I'll tell you'

The following is an example of a nonfocused pronoun misplaced in an existential clause:

8.8, v.6 Sa kala-lalako main nin na-kit na
in walking there.was LK seen by.him

instead of: Sa kala-lalako main yan na-kit
in walking there.was he.LK seen

'In his walking he saw something'

Often the focused phrase of a clause is topicalized and put first in a sentence, whereas the normal clause order would be more natural. Sometimes it even cooccurs with another clause part preposed to an emphatic position. Examples:

3.2, v.7 Syay kalingkakaan mapokpok ta sokat
The oldest.child was.beaten for just.think

instead of:	Mapokpok	yay	kalingkakaan	ta	sokat
	was.beaten	the	oldest.child	for	just.think

'Just think, the oldest child would be beaten!'

1.22, v.6	No	sika=y	mabotbot	sa	kona	soma-way
	if	you=LK	often	OM	to.him	will.call

instead of:	No	mabotbot	ka=n	soma-way	kona
	if	often	you=LK	will.call	to.him

'If you often call upon him'

The clause in the preceding example has three preposed parts: the subject ('you') is preposed to a topicalized position, the modal adverb ('often') is preposed for emphasis, and the complement ('to him') is placed directly before the verb. As seen from the normal form given below it, only the modal abverb should be preposed in this case.

Other sentence parts are sometimes placed before the predicate without any emphatic meaning intended. In the following example the adverbial is emphatic, but the complement should not occur before the verb.

3.1, v.9	Sa	kona	ni	Herman	tampol	sila=n	nako
	OM	to.him	NFPM	Herman	right.away	they=LK	went

instead of:	Tampol	sila=n	nako	sa	kona	ni	Herman
	right.away	they=LK	went	OM	to.him	NFPM	Herman

'Right away they went to Herman'

The following clause has two preposed parts, neither of which is emphatic. (Note that the obligatory agent is omitted in an imperative clause; who is to take the child to the mountain is not explicit, even though it is clearly implied.)

1.3, v.17	Inaro	mo=n	anak	sa	bakil	ayton	ya
	beloved	your=LK	child	to	mountain	be.taken	he

instead of:	Ayton	mo	ya=y	inaro	mo=n	anak	sa	bakil
	take	you	he=the	beloved	your=LK	child	to	mountain

'Take your beloved child to the mountain'

Another means of creating the proper end rhyme is the reordering of entire phrases. In the following examples each hemistich is correct in itself, but the order has been reversed. The numbers before each hemistich in the examples show the proper sequence; I will give only the translation of the proper sequence in each case.

1.3, v.7 1 Syaodti si Sarah 3 sa konlay namaot,
this FPM Sarah OM to.them also

2 Asawa ni Abraham, 4 si-ban a lilikot
wife of Abraham great LK joy

'Sarah also, Abraham's wife, rejoiced over them greatly.

3.2, v.3 1 Main miambali, 3 wana sa istorya,
there.was couple it.says in story

2 Sa babali.n Grego, 4 sa libro nabasa.
in town.LK Greece in book read

'There was a couple in a town of Greece, so the story goes, as read in a book'

In the following example a content clause that should follow the main clause is separated from it by a reason clause. But as it is impossible for a reason clause to follow the content clause, it must precede the main clause.

1.21, v.1 2 Ta sika.y pwirsa ko 1 ta makapoy odti
for you.are strength my for weak this

4 Sa anyamay anib 3 makapi-pilibri
from any danger able.to.free

instead of: Makapoy odti kanya sika.y pwirsa ko
weak his therefore you.are strength my

A makapi-pilibri kongko sa anyamay anib
who able.to.free me from any danger

'I am weak; therefore you are my strength who is able to deliver me from any danger'

2.2.3.2 Clause Expansions

On the clause level, links are a device that can be used to lengthen a line, for example, the link between a verb and its modifying adverb. Normally an enclitic *-n* after words ending in a vowel can occur in its full form, *nin*, following a vowel.

1.2, v.9 Pigaw manatili sila nin matinok (for *sila = n*)
so.that will.remain they LK quiet

'So that they might live peacefully'

1.3, v.12 Tan mairap ana nin molyari orin (for ana=n)
and difficult already LK happen that

'And it's difficult now for that to happen'

Links that are not ordinarily used may occur in poetry. In the following example the initial negative particle *kay* is linked to the verb *mati* which it modifies; in ordinary speech the linker *nin* is omitted.

1.2, v.13 Kay kamo nin mati
not you(pl) LK will.die

'You will not die'

Clauses can also be lengthened by adding cross-reference pronouns (italicized in the following examples):

1.2, v.4 Sa a-long nin tawo *itaw* impaysop na
into nose of person there blew he

'Into the nose of man he breathed'

In the following two examples a cross-reference pronoun was incorrectly added to a relative clause. The wrong translation resulting from this is given in parentheses.

2.4, v.1 Balang a-sa=y bolak a mampi-wan *ya* sa ta-gay
every one=LK flower which is.living it on height

'Every single flower that (it) dwells on high'

1.25, v.4 O Jesus min Poon
O Jesus our Lord

A ga-ga-gotan mi=n bato *ka*=n matiboy
whom holding.onto we=LK rock you=LK firm

'O Jesus our Lord, whom we hold onto, who is (you are) like a firm rock'

The preceding clause should be:

A ga-ga-gotan mi=n bato=n matibay
whom holding.onto we=LK rock=LK firm

'Whom we are holding onto who is a firm rock'

or: A ga-ga-gotan mi ta bato ka=n matibay
whom holding.onto we for rock you=LK firm

'Whom we are holding onto, for you are a firm rock'

Equative clauses are used for highlighting in Tina Sambal, but in poems they often occur in the place of normal clauses. The poet can thus add another syllable to a clause and get a rhyming word at the end of the line, giving an impression of composed speech and unusual language.

1.2, v.8 "Sikamo=y mi-labi," say wana=n Katawan
you=LK love.each.other what said.he=LK Lord

' "Love each other," was what the Lord said'

instead of: "Sikamo=y mi-labi," wana=n Katawan
you=LK love.each.other said.he=LK Lord

' "Love each other," said the Lord'

2.2.3.3 Clause Reductions

To shorten clauses, essential parts are sometimes omitted. In the following two examples the subject is omitted. This is frequently done in verbal clauses because the context makes clear what is implied, as in the first of the following examples. The second example is incorrect because the subject is omitted from a locative clause. (Omitted pronouns are supplied in parentheses.)

3.3, v.5 No maki-ka (ako) wari, ...
if go.along (I) would ...

'Even if I could go along ...'

1.22, v.3 Maskin sa pa-nga-lok iti (ya) sa dani ko
even in sleeping here (he) at side my

'Even in my sleep, he is at my side'

Sometimes the omission of sentence parts results in statements that are not readily understood. In the following example it sounds as if life is the equivalent of matter and soul.

1.2, v.4 Sa a-long nin tawo itaw impaysop na
into nose of person there blew he

A nikablin biyay, masa tan kalolwa
the most.precious life matter and soul

'Into the nose of man he breathed the precious life, matter and soul.'

The last phrase needs to be expanded:

Sa	a-long	nin	tawo	itaw	impaysop	na
into	nose	of	person	there	blew	he

kanya	masa	tan	kalolwa	yay	na
therefore	matter	and	soul	he	now

'Therefore he was now body and soul.'

In another case one phrase (italicized in the following example) was simultaneously part of two clauses. The free English translation reflects the resulting impossible construction.

1.20, v.7

Kot	sawanin	balo,	say	ilig	basawon
but	now	but	what	like	read

Komiks	*tan*	*Liwayway*	ana=y	ampagawan
comics	and	Liwayway	already=the	occupy.with

'But nowadays what they like to read is comics, and *Liwayway* is what they take time for.'

2.2.4 Clause Linkage

In Tina Sambal interclausal relationships are usually made explicit. For example, the conjunction *tan* 'and' can connect clauses only when they involve events occurring at the same time or when they are equally true. If there is any causal effect involved, this has to be made explicit, either strongly with the proper conjunction, or weakly with the conjunction *ta* 'for, because, so that, and', which implies that there is a logical connection but leaves it up to the listener or reader to determine which it is.[10]

In poetry these necessary conjunctions are frequently omitted to reduce the number of syllables, which results in somewhat cryptic expressions. In the following examples I supplied the omitted conjunctions, enclosing them in parentheses.

1.3, v.2

Syadti	si	Abraham,	say	kamainan	bali
this	NFPM	Abraham	the	place	house

Madayo	sa	dalan	(kanya)	matalag	a	sang-ili.
far	from	road	(therefore)	rare	the	visitor

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[10] For more information see Goschnick and Ramiscal 1979.

'This Abraham, his house stood far from any road
(that's why) visitors were rare.'

1.3, v.3 Silay miambali, kontintoy na = y pa-sal
the couple content already = the situation

(Kanya) ampaki-salamat sa Diyos a Katawan.
(therefore) giving.thanks to God the Lord

'The couple was now content and thanked God the Lord.'

1.3, v.20 Lomato sa bakil, tampol ya = n nagtimbon
arrived at mountain right.away he = LK made.fire

Odtin si Abraham, ordin sonolon.
this FM Abraham order will.obey

instead of: Odti si Abraham (pigaw) sonolon a ordin
this FM Abraham (so-that) will.obey the order

'Arriving on the mountain, Abraham made a fire right
away (to) obey the command.'

1.15, v.1 Syaodti pa = n bongat a mandawaton na
this please = LK only the asking.for by.him

(Pigaw) main tamon biyay a angga sa angga.
(so that) have we life which until the until

'Only this is what he asks for, (so that) we will have
everlasting life.'

2.1, v.11 Nin manglayam-layam (no) makaikna bigla
LK feeling (if) will.awake suddenly

'Keeping watch (in case) we suddenly awake'

11.13, v.1 (No) somin ana, labas ana = y mati
(if) no more good already = LK dead

'(If) it's gone, it's better to die'

The next example would be misunderstood by any reader not already familiar with the Beatitudes; verse 10 sounds as if the people are punished in the Lord's name instead of for the sake of his name.

1.11, v.10 Makalma sila=y amparosawan
blessed they=who being.punished

Sa ngalan Nan mablin Katawan
in name of.the dear Lord

'Blessed are those who are being punished for the name
of the dear Lord.'

instead of: Makalma sila=y amparosawan
blessed they=who being.punished

Bana sa ngalan Nan Mablin Katawan
because of name of.the dear Lord

'Blessed are those who are being punished because of
the name of the Lord.'

2.2.5 Text Structure

Many of the Tina Sambal songs are narrative in character, and we often find the usual narrative discourse features in them. But songs have unique characteristics, such as apertures, linkages, and closures, that do not occur in the same fixed forms in prose.

2.2.5.1 Song Apertures

In the narrative genre, fictitious stories usually start with the phrase *sin o-nan panaon* 'in former times' (lit., 'in the first time'). The life-story songs 3.3 and 3.4 and the entertaining song 4.11 begin this way. Interestingly, song 3.4 contains the remark that whether it is true or not its moral is still valid, thus indirectly disclaiming its truth. Two of the Biblical stories (1.1 and 1.6) have this aperture. But both songs have an additional, more specific, time phrase added to make sure that the listener understands that the poet is speaking about a remote time that is nevertheless historic. Example:

1.6, v.2 Sin o-nan panaon, sin somin tamo ot ...
A-say awlo nin mablin Dominggo de Ramos

'In former times, when we did not yet exist ...
One day on sacred Palm Sunday'

Historic accounts start either by giving an exact time or else with a time phrase different from the one used in fiction. For example, in 1.4 the time is given in verses 2 and 3 through the mention of King Solomon's age. In 1.5 the phrase *ningsan a-say awlo* 'one day in the past' is used.

Although songs and poems have these opening features in common with stories, they also have other unique characteristics. Since they are addressed to a group of people or to an individual, they often have an initial phrase of address at the beginning or in one of the first stanzas. The versified love letters, *birso*, are always addressed to a girl. The courting songs are also directly addressed to a girl except for five examples: Songs 9.15, 9.16, and 9.19 first address a group but later switch to addressing the girl. Songs 9.17 and 9.18 are addressed only to a group, asking advice on how to win a girl's heart. All of the sad love songs except 11.1 are addressed to one person.

Among the other song genres, there are also some songs directed to individuals. Song 2.6 is addressed to newlyweds, and 8.7 to the parents of a child who died. Songs 1.18 and 1.22-26 are addressed to God as prayers. The life-story song 3.2 starts with two stanzas asking for God's help. There are other songs that address individual persons, such as the religious songs 1.10, 1.19, and 1.30, the hortatory song 2.8, and the entertaining songs 4.9 and 4.10. In all these songs the singular address produces a hortatory effect except for the last one (4.10), which is addressed to a girl in the manner of a courting song.

Some songs use the inclusive pronoun *tamo* 'we', which carries hortative undertones (for examples see 1.12-17 and 1.20). But most songs are directed to a larger audience whether this fact is mentioned in the song or not. Songs that contain imperative verbs imply by such a use a larger audience even though no pronoun is present. Example:

1.5, v.1	Silinsyo=n	domali,	long-on	imansanan
	silence=LK	moment	listen	pay.attention

'Silence for a moment, listen, pay attention'

In many songs special care is taken to show respect to the audience. This is done most frequently through the phrase *pasantabi ako* 'I pay my respects, I ask for permission' and its variations (see songs 1.1, 4.11, 5.2, 5.6, and 5.8). At other times the worthiness of the audience is described in elaborate terms as in 4.1 or 9.17. In songs, the audience is more often addressed by the term *sinyoris* 'gentlemen' (Spanish *señores*, e.g., 1.4 and 2.1) than by the common expression *matoa tan tawtalakaka* 'elders and contemporaries', lit., 'brothers' (see 1.6 and 8.3). The term *sinyoris* is not otherwise used among the Tina Sambal except in games of Spanish origin (see secs. 1.4.4 and 1.4.5).

In addition to complimenting his hearers, the singer often makes excuses for his own lack of skill (see song 8.1.4) and explains that he is not elevating himself above the rest, but rather is obeying those who asked him to sing (2.2 and 4.3). The happiness of the present event and the harmony of the group are often mentioned (e.g., in 3.4 and 4.4).

As in stories, the theme of a song is often stated right at the beginning; for example, in song 1.3 Abraham is the father of faith, in 2.2 good behavior should be imitated, in 2.7 love is accompanied by suspicion, in 5.3 the nice situation of unmarried girls. The singers also often mention the kind of song they are going to sing, whether it is a story (3.1), an entertainment (1.6), or a hortatory song (2.2). In narrative songs, it is often mentioned that the source is a book, perhaps the Bible (1.3) or some other book (3.1, v. 2).

2.2.5.2 Linkage Between Stanzas

In Tina Sambal poems, stanzas are linked to each other somewhat as paragraphs in narratives. Though head-tail linkage between paragraphs is not quite as frequent in Tina Sambal as in some other Philippine languages, yet it does occur in narrative prose. We also find many examples in songs. The most common kind is for the last hemistich of the preceding stanza to be repeated in the first hemistich of the following stanza. I counted twenty such occurrences, which accounted for half of all cases of head-tail linkage that I found. Sometimes the repetition is identical, sometimes slightly changed.

Examples of phrases which are repeated identically:

1.1, v.3-4	Si Adan anaod 'Adam, as you know'
4.5, v.5-6	kay maglat sa isip 'will never vanish from our minds'

Examples of phrases in slightly changed form:

1.23, v.3-4	nan mabli mon glorya 'through your dear glory'
repeated as:	Glorya nan Ama, Anak, Ispirito Santo
	'Glory of the Father, Son, and the Holy Spirit'
3.2, v.22-23	i-ka idistino 'to take away to another place'
repeated as:	idistino sila 'they were taken'

Another kind of repetition is of phrases that occurred earlier in the preceding stanza, repeated either in the first or in the second hemistich of the following one:

1.5, v.6-7	**No-nin ta no sika 'Now, if it be you'**
repeated as:	**No sikan talaga 'If it is truly you'**
11.15, v.1-2	**No bilang daan-daan 'Because before'**
repeated as:	**Daan-daan, biyay 'Formerly, darling'**

Another linkage between paragraphs found in songs is a phrase summarizing the content of the preceding stanza at the beginning of the next:

1.5, v.4	**Pa-sal lay anorin**	**'Thus was their state'**
2.4, v.2	**Sa ta-gay no mapoti**	**'Once it has been picked from above'**

2.2.5.3 Storytelling Devices

Quite a few Tina Sambal songs are narrative. Features used in storytelling occur in narrative songs. We have already mentioned apertures (sec. 2.2.5.1) in which the time setting of a story distinguishes between fact and fiction.

Another distinguishing mark between fact and fiction is the introduction of main characters. In fictitious narratives, the main participants are introduced with an existential phrase, for example, in song 2.7, v.2: *Ta main anamaot nin a-say lalaki* 'So there was once a man'. But for true stories, the characters are introduced in relation to the real world; for example, in song 5.4, v.1, the speaker says that he himself saw the girl. In 5.8 the place, Potol, where the story happened is given. Life-story song 3.2 mentions a town in Greece where the events are supposed to have taken. For well-known biblical narratives, however, no such introduction is needed (see songs 1.1 through 1.6).

When two characters of a story are on the scene, a change of actors is indicated by putting the new actor into a sentence-initial focused position. This often occurs at the beginning of a stanza, but not exclusively, as seen in the second example below.

2.7, v.3	**Syay kaambali balo mampasosol yay na**
	'But the wife was now hurt'
2.7, v.4	**Syay lalaki balo ta galaw nan bongat** **Mamaimis-imis tan maaapoap.** **Syay babayi balo, pilit man idagdag** **Ta mampikalaron nay tatambong, kakayat**

'The man, since he was only joking,
Kept on grinning and gently stroking her.
But the woman insisted on making it worse,
For she punched and also bit him at the same time.'

The particle *balo* 'but' may be used but is not necessary as can be seen in many examples in song 3.2.

Likewise, paragraph-initial time horizons often occur at the beginning of a stanza in a preposed position in the clause. This usually is a temporal clause that summarizes the preceding event and is thus a special case of head-tail linkage, but sometimes it is a simple temporal phrase. Examples:

1.3, v.3 Sin itaw silay na sa liglig nin dalan

'When they were now living at the roadside'

3.2, v.22 Maparas a olit, ningsan a-say awlo

'To make a long story short, one day'

The preceding example contains the phrase *maparas a olit*, literally, 'the storytelling is fast', frequently used to signal a lapse of time (see also 3.2, v.24 and v.29.) An alternative phrase is:

3.4, v.6 Na-balikan oras, panaon tan tyimpo
returned hour time and chance

'When hours, time, and chances had gone by'

To change scenes a few set phrases are used:

3.2, v.50 Maipaorong ko sa konlan awa-nak

'Let us go back to the children'
(lit., 'I can go back to the children')

3.2, v.51 Maitombalik koy saytin mantotolon

'I'll shift the story'
(lit., 'I can turn this what I'm telling')

3.2, v.96 Olit lan awa-nak yapo ibati ko
Ta mako konlan Carlota, Cirilo.

'I'll leave the telling about the children for a while
And go back to Carlota and Cirilo.'

Highlighting a special action is done by expressing it in an equational clause:

3.3, v.20 Ginawa ni Caroling sinolatan na ya

'What Caroling did was to write him'

2.2.5.4 Closures

Many Tina Sambal songs have a final stanza, or several if the song is long, in which the poet expresses his intention to end the song. This is often combined with terms honoring the audience and asking their forgiveness for any mistakes made and giving them permission to fill in anything lacking, as in songs 3.3, 4.2, and the following example:

2.1, v.20 Itgon koy na iti, syadti nay anggawan
Tomaod naabot kon pinag-aralan.
No main mamanos tan mamintas bilang,
Kaolay kamoy nan mamno kakolangan.

'I'll stop now, this is the end.
It's poor what I reached in my studying.
If someone wants to find fault or criticize,
It's up to you to fill in what is lacking.'

The last stanza often contains a summary of the whole song (e.g., 1.2, 2.7, 3.4, and 6.5) or an admonition derived from its content (e.g., 1.3, 2.4, 3.1, 4.9, and 5.3). Explicit mention is sometimes made of the song genre in the last verse. Songs 1.1 and 3.2 are called life stories, and 5.2 and 5.8 comical songs, in their last verse.

Several genres of poetry have specific closures. Serenading and caroling songs express their purpose in the last verses, be it admission into the house (8.1.1), a contribution for a candidate (8.4, v. 3), or the promotion of a political candidate (8.9, v.6). In most of the courting songs and the versified love letters, we find an intense plea by the singer to be accepted and loved in return. And in the songs of disappointed lovers, we often find one last wish addressed to the unfaithful friend.

2.3 Semantic Embellishments

2.3.1 Uncommon Vocabulary and Uncommon Collocations

Poetry is characterized by carefully chosen expressions. Like poets in any language, Tina Sambal poets may express themselves creatively by the use of unusual words or common words in unusual collocations. They often use esoteric vocabulary not understood by the average Tina Sambal and terms chosen to impress the listeners or readers.

In order to determine the uncommon words, I had several people from two different towns, both young and old, read through my song collection and mark words they did not understand. Every word that any one of them did not understand is listed in Appendix 3.

Among the words in Appendix 3 are many Spanish loans. Tina Sambal has been heavily influenced by Spanish. Many Spanish loan words are no longer recognized as such by those who do not know Spanish. I did not include such assimilated loan words in Appendix 3, but only words classified as Spanish by the people themselves (usually because a Tina Sambal synonym exists).

Many poets know Spanish well and cannot refrain from using it, especially when it helps produce a needed synonym or rhyme or number of syllables. Sometimes they choose a Spanish term over a common Tina Sambal word just to add to the beauty of the poem.

Spanish may be used when there is no Sambal synonym. For example, in 3.2, v.37, the Spanish *palma* 'palm' is mentioned, probably because the poet was reluctant to use a specific local palm tree name in a story set in Greece. Likewise, in the same song the Spanish terms *nobli* 'noble' and *konsihiro* 'advisor' are used since there is no exact Tina Sambal equivalent for European nobility.

Spanish may be used to make an end rhyme. For example, in 1.22, v.5, the poet used the Spanish word *obejas* 'sheep', a word unknown to most Tina Sambals, instead of the common Spanish loan *kamiro* 'sheep', perhaps because it fit the rhyming pattern. In 4.15 the Spanish term *atribido* 'too forward' is used to fit the end rhyme in *o* in verse 2.

Spanish may be used to meet the required number of syllables. For example, in 1.4, v.4, *rayno* 'kingdom' (from Spanish *reino*) is used instead of the Tina Sambal term *kaarian* with the same meaning. The two-syllable word fits better in the line. The same is true of *giya* 'guide' used in 1.21, v.4 (from Spanish *guía*), instead of Sambal *ma-mitandoro*.

Spanish may be used for an effect of beauty. For example, in 1.14, v.6, the Spanish *plosa* 'song' occurs in an end rhyme with *a* only for the reason that the poet preferred it over the more common Tina Sambal *kanta*, which also ends in *a* and with the same number of syllables. In 3.2, v.70, the Spanish *esposa* 'spouse' is used by a count addressing his wife rather than the everyday equivalents, *dado* (Sambal) or *bakit* (Ilocano). It would seem that one reason for Spanish words in Tina Sambal poetry is that they sound prestigious.

Loans from other Philippine languages are used in a similar fashion. For example, the Tagalog word *asawa* 'spouse' is used instead of the Sambal *kaambali* to fit the end rhyme in 1.2, v.15. It is used in 1.3, v.7, to make up the required number of syllables. In 5.2, v.5, the Ilocano word *bawbalasang* 'unmarried girls' is used to fit the end rhyme.

Much esoteric poetic vocabulary consists of archaic Tina Sambal words, some of which are not known even by Tina Sambals who have an extensive vocabulary (e.g., *larino, nikasda,* and *omana* in Appendix 3). One reason that the words have become unknown is that the use of Tina Sambal in public speaking is decreasing. Another is the growing use of Tagalog among young people, learned at school and picked up from comics and television.

Some of the uncommon forms in the Tina Sambal words have already been discussed in section 2.2.1. I will here mention only some words with alternative pronunciations found in poetry.

Tina Sambal has several subdialects, the most noticeable distinction being the frequent use of the sound *s* in Sta. Cruz, whereas all the towns south of Sta. Cruz use an *h*. This change from *h* to *s* is unpredictable; it does not affect all roots. Some examples are the pronouns *hiko* (5.9, v.1) versus *siko* (5.5, v.1) 'I', and *hiya* versus *siya* (1.6, v.3) 'he'; the nouns *halita* versus *salita* (1.3, v.14) 'word, language', *hawang* (1.22, v.3) versus *sawang* (8.1.1, v.3) 'light', and *boyah* versus *boyas* 'milled rice', and the verbs *tahtahon* versus *tastason* (5.8, v.14) 'to rip (a seam)', and *omalih* versus *omalis* (1.4, v.9) 'to leave, go out'. (The reason that the form with the *h* is not found in many examples is that in public speaking and singing the *s* is often used, even in the southern towns.)

Examples from Candelaria:

Mr. Eclevia: 1.3, v.1 *salban* instead of *halban* 'all'

Mr. Quiba: 1.4, v.1 *labas* instead of *labah* 'well, good

Examples from Masinloc:

Mr. Elgincolin: 1.5, v.2 *ningsan* instead of *ninghan* 'once'

Pastor Edquilang: 1.16, v.3 *somin* instead of *homin* 'nothing'

Some words have alternate forms no longer in use. For example, the pronouns *anodti* 'like this', *anorin* 'like that (close)', and *anodtaw* 'like that (far)' have archaic counterparts, *wanodti, wanorin,* and *wanodtaw,* which are frequently used by poets to make a composition sound professional. (See Appendix 3 for their meanings.)

Another frequent usage in poetic language is the substitution of *d* for *r*. It is often preferred by poets because it is less common. Although this variation is common in word-final position as discussed in section 2.1.1 under rhyming patterns, poets also use it word medially as in *mapdâ* 'to be satisfied' (3.2, v.23), which is not readily understood by the average person.

But even within the range of known vocabulary poets prefer the less commonly used forms. Love poetry is especially rich in such words. The suitor does not simply 'speak' but brings to his sweetheart his *kabobtal* 'utterance' (e.g., 9.7, v.1) or *kaaaloloy* 'moaning' (9.3, v.7). Likewise, he does not merely write a love letter—his words are *inlolan* 'made to ride' (10.3, v.3). He does not wish her a plain good evening but offers her a *masantos a oras* 'a holy hour' (10.2, v.1). He describes her in exquisite terms: She is not just beautiful but her face is *malinggas* 'radiant' (9.2, v.3). The love song *inda-ton* 'offered' (9.3, v.7) was not just true but *sagrado* 'sacred' (9.16, v.2). The suitor does not simply ask for love but implores his sweetheart to *ipasda* 'assign' (9.3, v.2) or *bantakan* 'throw away' (9.5, v.3) some love to him.

Esoteric words are not the poet's only semantic device for producing special effects. He may use everyday vocabulary in figures of speech or ambiguous expressions, idiomatic expressions, and new collocations. Since at times it may be difficult to determine the difference between an idiomatic usage and a figure of speech, I will deal in this section only with individual words that are used idiomatically or in unusual collocations. (See sec. 2.3.2.1 for figures of speech.)

Expressions that express the humility of the writer or speaker cannot be taken at face value. In the following the speaker uses a depreciatory phrase instead of the pronoun *I*:

4.2, v.4 Naisonol komoyo nin pobrin kakalogan
followed you by poor smallness

'I just obeyed you as a poor nobody'

8.1.3, v.8 Nababa tomaod nin pobri=n pa-sal ko
able.to.do only by poor=Lk situation mine

'For the little that my humble self was able to do'

Likewise, a singer's frequent references to his poverty should not be taken literally. The following example is from a serenading song:

8.1.1, v.1 pa-sal mi tomaod 'our humble selves'
(lit., 'our pitiful situation')

Humility towards God is expressed by referring to oneself as *obejas mon pobri* 'your poor sheep' (3.2, v.54). These next two examples occur in courting songs:

9.5, v.1 Tomaod a pobrin pa-sal ko 'my pitiful, poor condition'

9.9, v.1 nakom a maaypa 'this lowly heart'

Other depreciatory expressions that are used in courting refer to the suitor as the girl's servant (9.9,v.7) or describe his situation as sad and troubled (9.3, v.2 and v.3). These expressions contrast with the exalted expressions used for the girl. (Cf. terms of endearment in sec. 2.3.2.1.) The following is a good example of this contrast:

9.9, v.5 Malapay kon poso linggas moy namotot

'My lowly heart has been wrapped in your splendor'

Tina Sambal has many idiomatic expressions about feelings. Someone who is overjoyed is *angkalnop lilikot* 'flooded with joy' (1.26, v.5). Suffering is described as *mampi-wan sa dosa* 'living in punishment' (9.6, v.2), or *lipos nin dosa* 'drowned in suffering' (8.7, v. 2), or *bala-balay irap* 'always burdened with hardships' (11.12, v.1). Something that is disliked is *mapait sa nakom* 'bitter for the mind' (9.16, v.3), or *mapait sa aploh mona-na* 'more bitter than gall' (11.20, v.1).

The following expressions, though poetic, are nevertheless readily understood: *mantomangis lawas yay poso* 'my heart is always crying' (9.1, v.2) for being continually sad; *mambagyowon lolo kolop tan poso ko* 'sorrow ravaged my heart and chest like a typhoon' (9.10, v.2) for being troubled. Everyday words are used idiomatically in the following examples: *indongan mo kongkoy namokaw sintidos* 'your poise awakened my senses' (9.9, v.5); *malapay kon poso linggas moy namotot* 'my lowly heart has been wrapped in your splendor' (9.9, v.5). When love began, it *nilomsik* 'sprouted' (9.9, v.4); and a suitor would then 'offer' (from the root *da-ton* for material offerings to spirits or people) *galang* 'honor' (8.1.2, v.3), *masantos a oras* 'a holy hour' (8.1.1, v.6), or his *kaaapos* 'longings' (10.2, v.5) to the object of his affections. He tells her that he has been *binihag* 'captivated' (9.5, v.1) by her beauty.

A few examples of unusual collocations can be found in poems other than love poems. In one religious song the poet asks God to 'embrace' *pakopkop* (1.26, v.3) him always with his love, and during a storm he prays that he needs to *paikobli* (1.23, v.1) and *homalilong* (1.23, v.2), both meaning 'to take shelter' in God. Extreme sadness is vividly described as *say lowa sa mata na lawas man-omagos* 'his tears streaming down from his eyes' (3.4, v.4). A winning candidate is said to *mami-dong* 'erect or build' (8.4, v.3), meaning to establish the honor of his town, a term otherwise used for literal building. This capability of the language to use concrete words in an abstract way gives the poet creative freedom. He or she can invent new expressions that lend vividness to poetry.

2.3.2 Larger Semantic Devices

2.3.2.1 Figures of Speech

In this section I am more concerned with the semantic content than with the form of figurative language. Therefore I will describe figures of speech and comparisons together, even though they are different forms.

The largest number of occurrences of figurative speech is found in love poetry, that is, serenading songs, courting songs, versified love letters, and sad love songs. Some standard figures of speech are well known and generally understood by all Tina Sambals. One of these is *bolak* 'flower' referring to unmarried girls. Another is *manok-manok* 'bird', referring to a young man. The following is a stanza where both are used together, but *manok* 'chicken' is substituted for 'bird':

10.2, v.5
Ta siyadti kongko   no bilang sa manok
Mantingkap sa bolak   a makaalakop.
Amotod sawanin   say pa-sal tomaod
Mampana-ton komon   libon kaaapos.

'My state is like a bird
Looking for a flower able to give nourishment.
That is why now in my humble condition
I'm presenting to you my thousand longings.'

These figures occur in many other songs. They are treated more fully in the entertaining songs 4.8 and 4.11, and the hortatory song 2.4, the entire poems being expositions of these figures of speech.

Many of the terms of endearment used in Tina Sambal love poetry are figurative. The term *biyay*, which literally means 'life' (9.4, v.2), is often used in place of the common term *inaro* 'darling, beloved' (e.g., 11.17, v.3). But each suitor makes up his own inspired terms. The sweetheart may be called *langit* 'heaven' (9.10, v.1), *diyosa* 'goddess' (9.9, v.1), *prinsisa* 'princess' (9.8, v.1), *rayna* 'queen' (9.8, v.1), *bitoon* 'star' (11.6, v.1), *astro* 'star' (9.6, v.1), and *kabontatala* 'morning star' (9.3, v.4), *pinis* 'phoenix' (9.7, v.6), *tambal, medico tan rimidyo* 'cure, doctor and remedy' (11.3, v.2), *brilyanti* 'diamond' (9.14, v.3), *motya* 'jewel' (9.2, v.2), *balitok sa mata* 'like gold in my eyes' (9.13, v.5), *Aurora* (10.2, v.1), and *Venus* (10.3, v.3).

Figures of speech are also used in songs that are not love songs, though less frequently. For example, in 6.2, the song especially composed for a family reunion, the family is compared to a large tree from which many benefit as they rest under its leafy roof. The oldest member of the family is equated with the morning star and his heart with a diamond.

Hortatory song 2.1 is another song that is full of figures of speech. In it, giving birth is compared to crossing the deep sea; watching over a young girl is compared to caring for flowers or a delicate egg to keep it from breaking; and the patience of parents is compared to an ever-flowing spring.

Song 2.13, which praises one's native language, compares the mother tongue to pure honey. It speaks of a mother who does not love her child as being like a heartless animal. The good character of the Zambaleños is traced to the 'high kind of blood which they sucked'; it is also compared to high-quality seed. The language should be 'enriched' because, as it says, this is the 'cure' of men in this world. It is important to 'plant' one's own language in one's heart. It should be 'embraced, held onto' (*kopkopon*), so that it will not be 'erased' from the face of the earth, for the Tina Sambal are few in number, a *balhak* 'something left over after some money or food has been divided up'.

Figurative speech is also used to make otherwise unacceptable topics acceptable to the audience. By the use of figurative comparisons direct mention of sex organs is avoided in songs (although in everyday speech sex organs are frequently mentioned in connection with children). In song 5.6, v.4, the tiny *pasi-nan* shell designates part of the female sex organ. There are also figurative expressions for intercourse, for example, *ampino-no* 'to pound rice together' (5.8, v.9). In 5.5 intercourse is compared with going to war, and in 5.9 with cooking one's own rice and eating it rather than borrowing. In the same song infertility due to old age is compared to a dried-out furrow or a rusty plough.

2.3.2.2 Semantic Repetitions

The kinds of semantic repetition found in the poems of my collection are: doublets, repetitions of clause parts, and positive-negative statements.

In ordinary speech, doublets are hardly ever heard, but they appear frequently in poetry. (Some of the following examples are close synonyms only in the given context. Some words listed as doublets occur adjacent to each other, others somewhat separated.)

Examples of noun doublets:

1.26, v.5	salak tan li-mo 'anxiety and fear'
1.8, v.5	labin pangangaro 'love, loving care'
1.8, v.2	imahin, ribolto 'images, statues'
1.9, v.8	tasa mo o kari kopa 'your cup or rather chalice'

Examples of verb doublets:

1.8, v.8	manakaw, maniba 'to rob, steal'
1.1, v.6	binotbot, inoyos 'plucked, pulled out'
10.2, v.4	mansiok, tomangis 'sobbing, weeping'

Example of adjective doublets:

3.2, v.52	nasalak, nali-mo 'fearful, frightened'

Example of adverb doublets:

2.3, v.1	kabotbotan, lawas 'often, always'

Some doublets are a generic expression followed by a specific one:

1.17, v.3	kawilyon, pakanon 'to take care of, feed'
1.24, v.1	kaon, polayowan 'to go to, run to'
3.3, v.35	nagpa-paltos, nagpakamati 'shot or killed himself'

Other doublets are a word followed by an amplifying phrase:

1.18, v.4	kawkasalanan, lingon gawa 'sins, wrongdoings'
1.20, v.4	papo, matoan ibatan 'grandparents, the forefathers we came from'
2.1, v.17	mangolay, gosto lay sonolon 'to be willful, follow one's own wishes'
3.2, v.60	lapyang, kay somin nin dolos 'bare, without clothes'
6.3, v.4	anggawan, oltimoy nan yabi 'end, the last night'

Sometimes semantically similar phrases or clauses follow one upon the other. This is very often found with introductions to direct discourse:

1.3, v.11	Wanan nanalita, bosis imbalikas 'He spoke, uttering with his voice'
1.3, v.13	Inombat yay Diyos, wanan namalikas 'God answered, said uttering'
3.2, v.101	lowa a mantolo, mantangis tomaod 'tears were flowing, crying pitifully'

Sometimes the identical word is repeated with an additional attribute:

1.19, v.6	manglayam irap, irap somin angga 'suffer hardships, hardships without end'
1.21, v.3	Tinapay sa langit, tinapay kan mabli Bread from heaven, you are dear bread'

9.13, v.3 labi mon impa-kit, impa-kit sin o-na
'the love you showed, showed me at first'

Instead of repeating the same meaning twice in a different form, many poets prefer to repeat positive statements negatively, and vice versa. This is often found with commands:

1.8, v.7 mangwa kan sarili, ando manglaloma
'get your own, don't take someone else's'

6.5, v.12 makomitan poso, kay na mailingwan
'committed to the heart, not forgotten anymore'

Such reversal-type repititions are also found as statements:

1.22, v.6 Imbis nin paka-dayo, madani yan naynay
'Instead of going far away, he will always be near'

6.3, v.4 Say gandan patagon, kay tanda sawaan
'How pleasant to observe it—one doesn't get tired of it'

9.13, v.4 Sikay inaro ko, kay somin laloma
'You are the one I love; there is no one other'

3.2, v.67 Kay ana naboyot, omnoy awlon bongat
'It was not long, only a few days'

2.3.2.3 Rhetorical Questions

Another semantic device in Tina Sambal poetry is the rhetorical question. Examples were found only in religious poetry, and I do not know why. In the examples the rhetorical questions are used for teaching purposes (with one exception: in 1.5, v.5, *Sino kot wari a kay nin ma-biglaan?* 'Who would not be startled?' seems not to serve a teaching purpose but rather adds to the vividness of the account).

Perhaps rhetorical questions are the result of Western influence on the techniques of religious instruction. Or perhaps they are a device that can be used only when one teaches with authority, as when poets are expounding on biblical topics. Without resolving this question, I will give some examples:

1.8, v.2	Sinoman sa konla a lako a tao?
	'Who of them gets a greater share?'
1.6, v.6	Kari ison kona nin pomara
	'Couldn't we imitate him thus'
1.16, v.3	Labay mo doman mi-ka sa langit?
	'Do you want to go to heaven?'

3

Conclusions

Poetry is a window on culture. We see in the poetry of a people their ideals and dreams and the fulfillment or failure of their hopes. Poetry is language at its best. Exploring the poetic conventions of a language is one way of getting to know an ethnic group and their language in a deeper way. Through their poetry we may learn to appreciate their way of life and their world view.

The analysis presented in chapters 1 and 2 focused on the form of Tina Sambal poems and songs. But my principal challenge was the compilation of Tina Sambal poetic literature. Until now Tina Sambal songs and poems have been either written down and kept as private property or they are oral folksongs known by all the community. It was my privilege to have many people entrust me with their privately collected songs, and I want to repay them by making them available here to a wider audience, giving honor to the contributors.

I have not done justice to the role of Tina Sambal poetry in transmitting cultural values. (Interesting articles on this subject are found in Bresnahan 1976.) This would be a worthwhile research topic for future investigation. Most Tina Sambal songs and poems are used for entertainment but usually have a hortatory intention also.

Eleven genres of Tina Sambal poetry are presented:

(1) *aladibino* 'religious songs and poems', used for entertainment, admonition, and a few as hymns for worship.

(2) *aral* 'hortatory songs', characterized by an overt moral at the end.

(3) *biyay* 'life-story songs', biographical materials usually modeled upon foreign stories.

(4) *liwa-liwa* 'entertaining songs', designed to amuse an audience and make them forget their troubles for a while.

(5) *poga-poga* 'comical songs', favored by male singers because of their sexual allusions.

(6) *komposon intagama* 'compositions for special occasions'.

(7) *tola* 'poems', a small category without tunes—small because the Tina Sambal prefer to give tunes to their poems, which places them in one of the song genres.

(8) *kawkantan pangharana* 'serenading and caroling songs', sung at Christmas, All Saints' Day Eve, and on other occasions to solicit funds or votes.

(9) *palasinta* 'courting songs', beautiful in their figurative speech.

(10) *birso* 'love letters', versified and refined, with many Spanish terms and figurative allusions.

(11) *sintiminto* 'sad love songs', deploring the unfaithfulness of a lover or spouse.

Unfortunately, the Tina Sambal poetic heritage is in danger of being lost due to the increasing use of Pilipino and English and commercial entertainment. Some of the singing customs, among them the singing games at weddings and wakes and the *banggaan* singing contest, are no longer practiced. Many of the younger generation have not even heard of them. Other customs are still practiced but only infrequently. The one custom still intact is caroling for fund-raising purposes.

It is interesting to see how much similarity there is in the poetry and singing customs of different Philippine languages. Comparison also shows interesting differences of forms that were no doubt derived from one common source but have undergone change over a period of time.

Projects for further study of Tina Sambal poetry should include the collection of more songs and poems, especially from missing categories and other geographical areas where Sambals live. An effort to trace the historical development of Tina Sambal poetic genres would also be profitable, providing insights into social change within the Tina Sambal culture and the influences that have come from other groups. Another worthwhile area for future investigation would be Tina Sambal music, how it relates to Tina Sambal poetry, and how it compares with other cultures in its historical development.

It is hoped that this work will provide impetus to others to collect and analyze samples of poetry from other Philippine languages, providing a basis for comparative studies between Philippine languages and those of other countries. The publication of the poetry of the many languages of the Philippines would further mutual appreciation between the different ethnic groups, giving insights into the unique cultural heritage of each.

Chrestomathy

1. Aladibino (Religious Poetry)

1.1 *Lisyon a Ibat sa Pa-miambali li Adan Tan si Eva*
'A Moral Lesson From Adam and Eve's Marriage'

1.2 *Syay Diyos A Poon Makapangyarian* 'God, the Lord Almighty'

1.3 *Abraham, Poon Katotpol* 'Abraham, Father of Faith'

1.4 *Maantor A Istorya Ni Ari Solomon*
'A Short Story about King Solomon'

1.5 *Simon Pedro, Disipolon Malangas*
'Simon Peter, the Daring Disciple'

1.6 *Sikoy Pasantabi, Mablin Matoa*
'I'm asking Your Permission, Dear Elders'

1.7 *Say Pa-ngapon Ni Jesu-Cristo Tan Silay Aw-Apostolis Na*
'Christ's Supper with His Apostles'

1.8 *Aral Tokoy Sa Balang A-say Mapolo A Sogo Nan Diyos*
'Moral Lessons concerning Each of God's Commandments'

1.9 *A-say Salmo Ni Ari David* 'A Psalm of King David'

1.10 *Labin-a-sa Odti Ando Mo Gaw-on—Proverbio*
'Eleven Things One Should Not Do—from Proverbs'

1.11 *Bawbanal Totoro Ni Jesus* 'Holy Teachings of Jesus'

1.12 *Say Abig Ginwa Nan Diyos* 'How Good Are God's Works'

1.13 *Sikoy Makasalanan Ka-rowan Mo, Katawan*
'I'm a Sinner, Have Mercy Upon Me, O Lord'

1.14 *Maantor A Evangelio Ni Jesu-Cristo* 'Short Gospel of Jesus Christ'

1.15 *Kanta Itanom Sa Poso* 'A Song to Plant in One's Heart'

1.16 *Ipangabing Oman* 'Be Born Again'

1.17 *Banal A Kasolatan Pagbasaran* 'Be Founded in the Holy Scriptures'

1.18 *Kada-dawat Sa Diyos Pa-masan Biblia*
'Prayer to God When Reading the Bible'

1.19 *Pastang Sa Opinyon Dili* 'Asking Your Personal Opinion'

1.20 *Sitamoy Kristyano Bagay Ogalion*
'We Christians Should Establish a Habit'

1.21 *Itandoro Mo Ko, Maalagan Diyos* 'Guide Me, O Precious Lord'

1.22 *Maskin Ayti Lamo Ko Si Jesus* 'Jesus Is with Me Everywhere'

1.23 *Kantawon No Bagyo* 'To Sing during a Storm'

1.24 *Makaglat Kali-mowan* 'Able to Disperse Fear'

1.25 *Sa-way Koni Jesus* 'Call to Jesus'

1.26 *Katawan, Ilipyas Kami* 'Lord, Save Us'

1.27 *Say Awlo Nin Pasko* 'Christmas Day'

1.28 *Ari Sa Lalabangan* 'King in a Manger'

1.29 *Kanaboan Nin Pasko* 'The Meaning of Christmas'

1.30 *Pasko, Pasko* 'Christmas, Christmas'

2. Aral (Hortatory Songs)

2.1 *Biyay Kata-tawo* 'Song about Growing Up'

2.2 *Kantan Kaso-sonol* 'Song of Obedience'

2.3 *Iti Sa Islas Pilipinas* 'Here in the Philippine Islands'

2.4 *Say Pa-sal Nin Dawdalaga* 'The Situation of Young Girls'

2.5 *Sin Sikoy Anak A Makalog* 'When I Was a Little Girl'

2.6 *Wawali* 'Advice for Newlyweds'

2.7 *Say Inogali Pa Yapoy Totolon* 'May I Tell of an Old Habit'

2.8 *Liksyon Maari Ikanta* 'A Singable Moral Lesson'

2.9 *Anya Pay Nan Ligan Biyay Lan Silay Ma-malbwat*
'How Happy Is the Farmer's Life'

2.10 *Ayop Man Paytaw Main Disposisyon* 'Even Animals Have Wisdom'

2.11 *Kantan Politika* 'Song about Politics'

2.12 *Pa-sal Nin Poon Baryo* 'The Situation of a Barrio Captain'

2.13 *Pa-manglabi Sa Salita Dili* 'Love for One's Own Language'

2.14 *Brilyantin Aral—Kasalitaan* 'Brilliant Teachings—Proverbs'

3. Biyay (Life-story Songs)

3.1 *Biyay Ni Herman* 'The Story of Herman'

3.2 *Biyay Miambali Cirilo, Carlota*
'Life Story of the Couple Cirilo and Carlota'

3.3 *Biyay Li Caroling Tan Pedring* 'Life Story of Carolina and Pedro'

3.4 *Biyay Nin Prinsisa Tan Criado* 'Life Story of the Princess and the Servant'

4. Liwa-liwa (Entertaining Songs)

4.1 *Masyadon Marangal A Pa-miaarap* 'A Very Respectable Meeting'

4.2 *Kantan Sambali* 'Sambal Song'

4.3 *A-say Kaso-sonol* 'An Act of Obedience'

4.4 *Alang-alang Sa Kaso-sonol* 'For Obedience' Sake'

4.5 *Boboy Mi Kay Mansawa Mamipatnag Kaliliktan*
'Our Mouths Don't Get Tired of Expressing Joy'

4.6 *Yabi Odtin Maligan Lawas* 'This Night Is Altogether Joyful'

4.7 *Syay Bakil Tan Ambay* 'The Mountains and the Ocean'

4.8 *Yay Rawrosas Paytaw* 'The Roses'

4.9 *Lucing* 'Lucing'

4.10 *Kantan Pa-malabay-labay* 'Song to Cause Affection'

4.11 *Dila Pasantabi Somin Soyot Mo-na*
'My Mouth Paying Respect without Discrimination'

4.12 *O Yabin Sangkatinokan* 'O Most Tranquil Night'

4.13 *A-say Yabin Matinok* 'One Quiet Night'

4.14 In a Quiet Village

4.15 Abroad

5. Poga-Poga (Comical Songs)

5.1 *Ka-paka-lis* 'Ridiculous'

5.2 *Kantan Poga-poga* 'Comical Song'

5.3 *Anya Pay Nan Abig, Galasgas Tan Liga*
'How Nice, Joyful and Happy'

5.4 *Itaw Sa Partin Pangasinan* 'In a Certain Part of Pangasinan'

5.5 *Sin Siko A Nibwat Sa Dilin Ibatan*
'When I Departed from My Own Place of Origin'

5.6 *Sinyoris, Matoa Tan Tawtalakaka*
'Gentlemen, Elders and Contemporaries'

5.7 *Aroy, Aroy, Luciano* 'Oh, No, Luciano'

5.8 *Poga-poga Tongkol Konli Candoy Tan Si Sitay*
'Comical Song about Candoy and Sitay'

5.9 *Hiko Pay Magkanta Tan Ampamatigo* 'I'll Sing and Stir Emotions'

6. Komposon Intagama (Special Occasion Songs)

6.1 *Preparacion Casamiento ni Dr. Vicente dela Llana Koni Miss Perla Edquid, Anak Ni Mayor Silverio Edquid*
'A Special Number during the Preparations for the Wedding of Dr. Vicente de la Llana to Miss Perla Edquid, Daughter of Mayor Silverio Edquid'

6.2 *Pananayaw* 'Praises'

6.3 *Kantan Isakbat Sa Ba-yon Taon December 31, 1974*
'Song to Greet the New Year on December 31, 1974'

6.4 *Kantan Para Kandidato* 'Campaigning Song for Office Of Mayor'

6.5 *Istoryan Baryon Sambaleña Sa Babalin Quezon, Palawan*
'History of the Barrio Sambaleña of Quezon, Palawan'

7. Tola (Poems)

7.1 *Hiyay Maistra Ko* 'My Teacher'

7.2 *Sambali Tina* 'The Tina Sambal Dialect'

8. Kawkantan Pangharana (Serenading Songs)

8.1 *Kantan Kapa-paramag* 'Serenading Song Cycle'
  8.1.1 *Kantan Kako-kotana* 'Calling Song'
  8.1.2 *Pa-moli Sa Ayran* 'Going up the Stairs'
  8.1.3 *Pananayaw Sa Ta-gay Bali* 'Praise in the Upstairs'
  8.1.4 *Ikatlon Kanta* 'Third Song'
8.2 *Pa-magharana* 'Serenading'
  8.2.1 *Kako-kotana* 'Calling Song during Serenades'
  8.2.2 *Pa-makisalamat* 'Thanksgiving'
8.3 *Kantan Pangkandidata* 'Caroling Song for a Fiesta Candidate'
8.4 *Harana Kandidata* 'Serenading Song for a Candidate'
8.5 *Karoling Kandidata* 'Caroling Song for a Candidate'
8.6 *Pangkandidatan Pista* 'Caroling Song for a Fiesta Candidate'
8.7 *Biyay Kalolwa* 'Life Story of a Dead Child'
8.8 *Biyay Kalolwa* 'Caroling Song on All Saints' Day'
8.9 *Xantan Para Kandidato* 'Caroling Song for a Political Candidate'

9. Palasinta (Courting Songs)

9.1 *O Mayangyang Kon Sampagita* 'O My Shiny Sampaguita Flower'
9.2 *Bolak Kan Brilyanti* 'You Are a Radiant Blossom'
9.3 *Bolak Rebolosa* 'Rebolosa Flower'
9.4 *A-say Kantan Palasinta* 'A Courting Song'
9.5 *Binihag Kagandawan Mo* 'Captivated by Your Beauty'
9.6 *O Astro Sa Langit* 'O Heavenly Star'
9.7 *Siyay Katinokan Sori Kabliyan Mo*
'Your Peaceful Situation, My Precious One'
9.8 *Prinsisan Mabli* 'Dear Princess'
9.9 *Diyosan Pinili* 'Chosen Goddess'
9.10 *Langit Kon Minotya* 'My Cherished Heaven'

9.11 *Malitong Yay Yabi* 'The Night Is Silent'

9.12 *Isilap Mo Pay Midmang Mata* 'Please Turn Your Eyes'

9.13 *Lopa Moy Maganda* 'Your Beautiful Face'

9.14 *Ando Komon Dolawon* 'May You Not Despise'

9.15 *Sa Maligan Bali Moyo* 'In Your Happy Home'

9.16 *O Baryo Ka Kongkon Namin Irap*
'O Village That Brought Me Suffering'

9.17 *Anyay Labas Gaw-on Pigaw Ako Komsaw A Nakom*
'What Should I Do to Get Courage'

9.18 *Katompang Nan Manggoygoy Maki-totol*
'Addition to Trembling to Talk'

9.19 *Man-iwari-wari Ko Pay Bomtal* 'Let Me Utter a Description'

10. Birso (Love Letters)

10.1 *Imbi Nan Diyos Sawanin Sa Komo*
'May God Have Granted You Now'

10.2 *Masantos A Oras* 'Holy Hour'

10.3 *O Tyimpo Tan Panaon Napno Kaliliktan*
'O Opportunity and Time Full of Happiness'

11. Sintiminto (Sad Love Songs)

11.1 *Sin A-say Awlo Sikoy Nilatan Lolo*
'One Day I Was Overcome by Sadness'

11.2 *Hin A-say Sabado* 'Last Saturday'

11.3 *Kasolibay* 'Neighbor'

11.4 *Siko, Biyay, A Mampasimala* 'I Was Trusting, My Love'

11.5 *Kay Ko Makapangan* 'I Can't Eat'

11.6 *O Martan Bitoon* 'O Bright Star'

11.7 *Rosing A Malinggas* 'Radiant Rose'

11.8 *Ampagsintimintoy Dilin Kanakoman*
'It's My Own Heart That's Hurt'

11.9 *Poso Moy Mangkalo Matonaw* 'Your Heart Is Nearly Melting'

11.10 *Angkagaril Yay Dila* 'I'm Tongue-tied'

11.11 *Naka-ngap Yay Kanakoman* 'My Heart Is Surprised'

11.12 *A, Daray Ka Pay Nay Mangka-daygan Lawas*
'How Lucky You Are To Be Always Happy'

11.13 *Lingwanan Mo Koy Na Wari* 'Will You Now Possibly Forget Me'

11.14 *Poso Koy Kainga-ro* 'My Heart Is Wretched'

11.15 *Mangkaka-ngapan Kon Lako A Labi Mon Main*
'I'm Very Much Surprised at Your Love'

11.16 *Sikoy Pasantabi Sa Kabliwan Moyo*
'I Pay My Respect to You Worthy People'

11.17 *Kay Ika-ka-nop A Labin Dalisay* 'My Pure Love Can't Feel at Ease'

11.18 *Wangko No Mangka-daygan A Pobrin Pa-sal Ko*
'I Thought My Poor State Would Become Better'

11.19 *Wangko No Kay Nin Malbas* 'I Thought It Would Never End'

11.20 *Mapait Sa Aploh Mona-na*
'Bitterer Than Gall above Everything Else'

11.21 *Say Pa-sal Koy Ondo Pay Na* 'How Sad Is My Situation'

11.22 *Paibat Sin Omalis Ka* 'Since You Left'

11.23 *No Wari Ta Potog A Kanakoman Mo* 'If It's Truly Your Will'

11.24 *Palson Pa-manglabi* 'False Love'

11.25 *No Wari Man, Biyay Ko* 'If It Could Be, My Love'

11.26 *Swikos Mo, Inaro* 'Your Wooden Sandals, My Love'

1. Aladibino (Religious Poetry)

1.1 Lisyon A Ibat Sa Pa-miambali Li Adan Tan Si Eva 'A Moral Lesson from Adam and Eve's Marriage'

This song is a typical example of a Tina Sambal religious song and is widely known and sung in varying versions by different singers. It tells the Biblical story of creation, climaxing in the creation of Eve as Adam's helpmate.

This version is complete with introductory and closing stanzas. It has the typical Tina Sambal story opener (v.2) and a moral at the end (v.8). Because of the moral admonition at the end it is sometimes subclassified as an *aladibinon aral*, a religious song with a moral.

It was obtained in writing from the late Mrs. Nicolasa E. Echon (born 1900), Binabalian, Candelaria. Mrs. Echon used to sing at weddings and other social occasions, and she often went with groups to homes and passion booths during Lent to sing parts of the Passion.

Another version of the same song, which I have recorded on cassette, was sung in 1979 by Mrs. Clara E. Almandres (born 1917) of Binabalian, Candelaria. It consists of only three stanzas, the first two being similar to verse 2 and 3 of the version here with the addition of the following as the third stanza. (The space in the middle of each line indicates caesura.)

Ta syadti kontamo   lota yay lalaman,
Anorin kapara   say biyay kot indam.
Say pa-sal nan mondo   say kaalimbawaan
Bilang bongat papil   maganos matonaw.

'This body of ours is earth,
And likewise our life is borrowed.
The situation of the universe can be compared
To a mere piece of paper that easily disintegrates.'

According to people in Binabalian, Mr. Mateo E. Quiba (see 1.4) is the author of this shorter version. It is probable that the longer version, which follows, is also his work since it was obtained in his barrio of Binabalian. It is interesting, though, to note that the moral at the end of the each version is different, one being a reminder of the shortness of mortal lives, the other an admonition to marital love and faithfulness.

1) **Pasantabi ako   sa komoyon salban**
Sinyoris a tipon   lapag kamisanan.
Silinsyon domali,   long-on, imansanan
Ta mangolit akon   maantod a biyay.

I pay my respect to all of you
Gentlemen who are gathered, every one of the group,
Be silent for a while, listen and ponder,
For I am going to retell a short life story.

2) **Sin o-nan panaon,   sin kapanaonan,**
Palibhasay Diyos   tanda na a salban,
Main anan lota,   binyan nan tanaman
Ibat sin pinalsay   mondon sansinakban.

A long time ago, in former times,
Due to God's omniscience
The earth already existed, on which he had put plants
When he created the entire world.

3) **Lota Paraiso   ginawa nan Diyos.**
Nanampot yan lota   a mansabtan gabok,
Binindisyonan na,   inisngawan lopot,
Nag-in kalintawo ya   si Adan anaod.

The garden of Paradise was made by God.
He took a handful of soil called dust,
He blessed it and breathed air into it.
It became the first man, Adam, as you know.

4) **Si Adan anaod   a tawon pinalsa**
Sa Paraiso tirinai   sin panaon o-na.
Sin kay ya ma-may-om   mablin Diyos Ama
Mamalatag konan   bo-bokod asa-sa,

So Adam was the man who was created
In the earthly Paradise at the beginning of time.
When dear God the Father was not content
To see him all by himself,

5) **Tampol nan ginawa   Diyos a Katawan**
Masanton milagro   sa kona ni Adan.
Kaplosan mangka-lok,   inoyos a tagyang
A domna sa wili   ta impakilalay.

Right away the Lord God performed
A sacred miracle on Adam.
While he was sleeping deeply, God pulled out one of his ribs
On the left side and laid it beside him.

6) **Tagyang a binotbot,   inoyos, binoyto**
Sa kaka a botol   sa tobon nan poso.
Balang sin naoyos,   kay impaka-dayo,
Impakilalay na   tan impaki-lamo.

He took out the rib, pulling it out and breaking it
From the main bone right over his heart.
After pulling it out, he did not take it far away;
He laid it down beside Adam to be his companion.

7) **Balang anaod   sin makaikna ya**
A mansabtan Adan   sa pa-mainawa,
Main anan tawo   sa tandikingan na,
Kalalay babayi   a nagngalan Eva.

Now, of course, when he woke up,
This man called Adam, from his sleep,
There was a person at his side,
A woman lying with him by the name of Eve.

8) **Amotod, sitamoy tawtawo,   say asawa payti**
Lalaman yan pago   tan tagyang yan dili.
Komana nin labyon   a sabtan kaamballi
Sa lo-gan mangkabyay,   anggan ikamati.

Therefore, we people, our spouse actually
Is indeed our own body and rib.
Therefore, one should love one's spouse
As long as one lives, until death.

9) **Itgon koy na iti,   siyadti nay anggawan**
A biyay ni Eva   lowa la ni Adan.
No wari ta main   mamintas bilang,
Main yan lisinsya   mamno kakolangan.

I'll stop here, this is now the end
Of the life of the two of them, Adam and Eve
If there is someone who will criticize,
He has permission to supply what is lacking.

1.2 Syay Diyos A Poon Makapangyarian 'God, the Lord Almighty'

This composition retells the biblical account of creation including the creation of Adam and Eve and the fall of man. The song is unusual in form, lacking an address to the audience at the beginning and a moral admonition at the end. Instead, as an opening, the first verse contains an expression of praise to God. The author, a Christian who knows his Bible, apparently wanted to teach the biblical account rather than entertain; he wanted to present facts that could not be mistaken for fiction.

Mr. Severiano E. Ebitner (1914-1984) of Bani, Masinloc, composed this and many other songs. He was also known as a singer. At home he loved to sing for his children and grandchildren, teaching them songs at night. He would also give special numbers during church services and sing at social gatherings. When asked to perform on stage, he would address the audience in spoken verse, thus displaying his ability to make up poetry on the spot. As seen in this song, he used old Sambal words (e.g., *wanodti*), as well as Spanish terms (*masa*) and Tagalog loans (*asawa*) in his compositions. (See Appendix 3 for the meaning of these.)

The following song was recorded on cassette on February 11, 1979, at the home of Mr. Ebitner's friend, the famous Tina Sambal poet Mr. Mateo E. Quiba (see comments under song 1.4), in Binabalian, Candelaria. Mr. Quiba had invited him to sing in order to help me preserve traditional Tina Sambal songs. Other songs recorded by Mr. Ebitner at the same time are 4.1, 4.11, and 4.12.

1) **Syay Diyos a Poon   Makapangyarian,**
Kay naabot isip   main karonongan
A kay nin ni-ka-min   mondon sansinakban;
Balikas nan bongat   nayari a salban.

God the Almighty Lord,
His wisdom cannot be fathomed.
It cannot be exhausted by the whole world;
Merely by his words everything was created.

2) **Inigwa nay awlo   tan bolan kapara,**
Lako a bitoon,   sonag nin pinalsa.
Kawkayo tan dikot   pinatobo sila
Pigaw no magamit   tawon salban ana.

He fixed the sun and likewise the moon
And many stars as the lights of creation.
He caused trees and grass to grow
So that all people can use them now.

3) **Kot soyot-soyotan   ginwa nan Diyos:**
Sa lagwirtan Eden   nangakop yan gabok,
Pinorma nin tawo,   inisngawan lopot,
Nagkamain biyay   si Adan anaod.

But at the very end God did this:
From the garden of Eden he took a handful of dust,
Formed it into a person, breathed air upon him,
And so, as you know, Adam was given life.

4) **Sa libron Genesis,   pangkat nin ikalwa,**
Bilang ikapito,   wanodti mabasa:
Sa a-long nin tawo   itaw impaysop na
A nikablin biyay,   masa tan kaloiwa.

In the second chapter of Genesis,
Verse seven, it reads like this:
Into the nose of man he breathed
The precious life, matter and soul.

5) **Bo-bokod ni Adan   a tawon pinalsa,**
Ginawa nan Diyos   sin pananon o-na.
Sa lagwirtan Eden   ampi-wan asa-sa;
Na-kit na nin Diyos   sabtan malolo ya.

Adam was completely alone as a created person
Made by God in the beginning.
In the garden of Eden he lived alone;
God saw how sad he was.

6) **Sa lolo ni Adan   na-kit na nin Diyos,**
Ninabonn na yan   igot panganga-lok.
Ba-yo a-say tagyang   sa wili binotbot,
Ginawa babayi,   kaamballn maptog.

God saw Adam's sadness,
So he let a sound sleep fall upon him.
Then he pulled out a rib from his left side
And made it into a woman, a real wife.

7) **Sin nakaimata   syaodtin lalaki,**
Tampol na yan na-kit   magandan babayi.
Ñginalanan Eva   tood kaamballi,
Labi nan Diyos   makapangyayari.

When the man woke up,
He at once saw the beautiful woman.
He named her Eve for she was his wife
Through the love of God Almighty.

8) **"Sikamoy mi-labi," say wanan Katawan,**
"Sa konan lagwirta sikamoy kaolay.
Kanon moyon bonga balang na-gostowan,
Ando tanay a-sa sa komoyoy bawal."

"Love each other," the Lord said,
"You are responsible for the garden.
Eat whatever fruit you like
Except for one, which is forbidden for you."

9) **Lowa miambali nangako malgot**
A kay nin lingwanan bibilin nan Diyos
Pigaw manatili sila nin matinok,
Lawas ampisonol, ampagsirbin losob.

Both husband and wife promised firmly
That they would not forget God's order
So that they might live peacefully;
They would always obey each other and willingly serve him.

10) **Balo a-say awlo, syaodtin dimonyo**
Naglalaman olay tood nin manokso,
Sa kona ni Eva wanodtin tirmino,
"Potog doman," wanay, "binawalan kamo?

But one day the devil
Took on the form of a snake in order to tempt,
Speaking to Eve like this:
"Is it true," he said, "that you were forbidden this?

11) **"Ando kamo mangan nin salban bawbonga**
A mangka-kit iti sa lalo lagwirta?"
Say wanan inombat syaodtin si Eva,
"Makapangan kami, ando tanay a-sa.

"You should not eat of any of the fruits
That are found in the garden?"
Eve's answer was,
"We can eat of all except one.

12) **"Ando   tanay a-sa   a mangka-kit iti**
A man-ipamawal   Makapangyayari.
No sikami mangan   imbawal sa komi,
'Somin lowa-lowa   sikamo kot mati." '

"Only the one that is seen here
Was forbidden by the Almighty.
If we eat of what was forbidden to us,
He said, 'No doubt you will die." '

13) **Say wanan dimonyo   kot "Kagalotoyan!**
Kay kamo nin mati   no sikamoy mangan
Ta mialig kamon   Diyos a Katawan,
Maka-bilbi abig   tan kawkarokaan."

The devil said, "A lie!
You will not die if you eat
Because you will be like the Lord God,
Able to distinguish good and evil."

14) **Syaodtin si Eva   bongat yay nan ni-pol;**
Labay na tomaod   sila kot domonong.
Nangwa ya nin bonga,   kinan na ot tampol,
Lo-gan nan mangkanon,   kay somin sa nakom.

Eve believed him;
She desperately desired that they become wise.
So she took a fruit and ate it at once,
Quite oblivious while she was eating.

15) **Tinorolan na ot   a pobrin asawa,**
Kay somin sa nakom   no ayti na kinwa.
Lo-gan lan mangkanon,   na-panomtoman la
A imbawal Diyos   syaodti a bonga.

She then handed some to her poor husband,
Who was careless about where she had got it.
While they were eating, they remembered
That God had forbidden this fruit to them.

16) **Syaodti sawanin   a pinangibatan**
Silay papo tamo   nagkasalanan,
Amplari-ari   sa lalo tanaman
Bana ta syay Diyos   a mangkali-mowan.

This now is the reason
That our forefathers sinned
And went hiding among the plants:
Because they were afraid of God.

1.3 Abraham, Poon Katotpol 'Abraham, Father of Faith'

This song about Abraham elaborates somewhat upon the biblical account. The story is told how God visited Abraham in human form to promise him a son and then tested his willingness to sacrifice this son. The hortatory intent is in the last stanza, putting the song into the subclass of *aladibinon aral*, religious songs with a moral.

The song comes from the personal collection of Mr. Damian H. Ebuen (see 1.8). Its composer, Mr. Evaristo E. Eclevia of Candelaria, was famous as a poet, orator, and director of stage performances throughout the Tina Sambal region. Mr. Eclevia was an elementary teacher by profession and also served as chief of police and vice-mayor of Candelaria. He died between 1975 and 1980 at about age eighty-five.

The local performances Mr. Eclevia directed consisted of *komidyas* (see fn. 2 of chap. 1), *dramas*, and *zarzuela* dances. (*Zarzuelas* were generally performed in Tagalog and considered to be "imports.")

Well known as a singer, Mr. Eclevia was often invited to sing for special occasions, even in neighboring towns. He was also gifted as an orator, being able to sing or speak in verse on any topic without previous preparation. He was sought after as a *sogò* (see sec. 1.4.3), the traditional representative of a suitor's party calling on the parents of a girl. Depending on the ability of his counterpart on the girl's side, the *palatô*, he would give some or all of his speeches on behalf of the suitor's parents in form of songs. See song 4.7 for an example of a song composed on such an occasion.

1) Iti angkabasa sa Sagradon Libro
Bida ni Abraham, balita sa mondo.
Ama yan katotpol nin saiban Kristyano,
Bantog tan dinayaw malabong a tawo.

In the Sacred Book one can read
The life story of Abraham, famous throughout the world.
He's the father of faith for all Christians,
Famous and praised by numerous people.

2) Syadti si Abraham, say kamainan bali
Madayo sa dalan, matalag a sang-ili.
Kanya inisip la lowa miambali
Sa liglig kalsada inlipat yay bali.

This Abraham, his house stood
Far from any road and visitors were rare.
That's why he and his wife thought of
Moving the house to the roadside.

3) Sin itaw silay na sa ligilig nan dalan,
Sa inawlo-awlo sang-ili kalakan.
Silay miámbali, kontintoy nay pa-sal,
Ampaki-salamat sa Diyos a Katawan.

When they were now living at the roadside,
Every day there were lots of visitors.
The couple was now content,
Thanking the Lord God.

4) Sin o-nan panaon, syaodti si Abraham,
Nako ya sa amoy kayo sa balaybay.
Sa amot nan awlo ampa-paimaimai,
Matay an-isilap, an-ikaraw-karaw.

In those days Abraham
Went to the shade of a tree in his yard.
He was resting from the heat of the day,
Letting his eyes wander, looking about.

5) Naka-tamolaw yan toloy anlalako.
Silay loway tingkad kot anakaba-yo,
A-say kalamoan a matoantawo.
Yaodti Abraham sinomakbat nako.

He saw three wanderers far off.
Two looked like young men,
The other companion like an old man.
Abraham went to meet them.

6) Wanan nanalita a nanagyat konla,
"No mangyari komon, domalan kamo pa
Sa bali mi yapon ta pa-painawa
Domali a oras ta paipaya-paya."

He said inviting them,
"If possible, please stop by
At my house first and rest
A short while and refresh yourselves."

7) **Silay tolo katawo tampol tinomombok**
Sa konan nanagyat, malabin maapos.
Syaodti si Sarah sa konlay namaot,
Asawa ni Abraham, si-ban a lilikot.

The three men at once followed
The one who had invited them with such loving intentions.
Sarah also, Abraham's wife,
Rejoiced over them greatly.

8) **Silay tolo a sang-ili nakaka-lok para,**
Siyay Diyos a Ama, ark-anghil a lowa,
In-alig a tawon pina-painawa,
Ampi-panginlokan anta ampimata.

The three visitors all went to sleep.
It was God the Father and two archangels,
Pretending to be people who were resting,
Snoring when, in fact, they were awake.

9) **Syaodti si Abraham, tampol yan nanogo**
Mangmatin mataba karniron maamo.
Pina-pakaabig sinadya niloto,
Impanalabat na sa Diyos pa-ngaro.

Abraham right away sent
To have a fat domesticated sheep killed.
He had it carefully cooked
And served it to God in love.

10) **Balang sin naloto a mabilin ikabyay,**
Inggawa sa a-say bato bilang dolang.
Syaodti si Abraham nangamal namokaw.
Siyay Diyos a Ama nibangon ta nangan.

When the precious means of living was cooked,
He placed it upon a large table-like stone.
Abraham went quietly to wake them up.
God the Father got up and ate.

11) **Nanobo yan tolo, tampol inomawat,**
Ba-yo ninom lanom ta naki-salamat.
Wanan nanalita, bosis imbalikas,
"Sawanin, Abraham, sikamoy manganak."

He took three bites, stopping at once.
Then he drank water and thanked the host.
He spoke and said,
"Abraham, you will now have a child."

12) **Siyaodti si Sarah   inomilis binomiling,**
"Syam-a-polo anay   taon ko sawanin
Tan mairap ana   nin molyari orin
Sa kapa-pa-sal ko   masyadoy nan   tokling."

Sarah turned aside and laughed,
"I'm now ninety years old
And it's difficult now for that to happen
Because I am so old now."

13) **Inombat yay Diyos,   wanan namalikas,**
"No labay nan Langit,   ambo nin ma-soyot.
Pasimalaan mon   sika a manganak
Nin a-say lalaki,   say ngalan Isaac."

God answered and said,
"If Heaven wants it, it's not too late.
Believe that you will give birth
To a son whose name will be Isaac."

14) **Say salita nan Diyos   main nin kaptogan**
Ta si Saray naor   tampol yan nanginaw
Tan nangabing yay nan   ikasyam a bolan
Kolaw a masanto,   Isaac a ngalan.

God's word was true,
For Sarah became pregnant right away,
And she gave birth in the ninth month
To a holy child by the name of Isaac.

15) **Ibat lalo tiyan   awit-awit nay na,**
Anak la si Isaac,   a kasantosan na.
Lalon matalino   sin masi-ban yay na,
Say kalliliktan lan   mablin matoa na.

From birth on their child Isaac
Was already gifted with holiness;
And he was especially intelligent when he had grown up,
The joy of his dear parents.

16) **Sinobok nay naman   Diyos a Katawan**
No pa-no katiboy   isip ni Abraham;
Nanogo yan anghil   ta ipatandaan
Daya ni Isaac   a angkailangan.

God the Lord tested again
How steadfast Abraham's faith was;
He sent an angel to make known
That Isaac's blood was required.

17) **"Inaro mon anak   sa bakil ayton ya.**
Miawit kan ponyal   tan a-say planggana,
Ba-yo ka magtimbon,   bangkay nay isiba.
Pagsoob koy asok,"   wanan Diyos kona.

"Take your beloved child to the mountain.
Take along a dagger and a large bowl,
And then make a fire to roast the body.
I'll inhale the smoke," God told him.

18) **Anghil a insogo   nako yay nan tampol**
Sa koni Abraham,   say ordin tinotol.
Synodti Abraham   losob sinomonol
Kapara si Isaac,   malinggas a nakom.

He sent the angel to go right away
To Abraham, and he told him the command.
Abraham obeyed this willingly,
Likewise Isaac, with a pure heart.

19) **"Makoy na, anak ko,"   say wani Abraham,**
"Sonolon a ordin   nan Diyos a Katawan."
Ta nibwat silay na   a kay nin nagtantan,
Awit-awit nay   planggana tan ponyal.

"Let's go, my child," Abraham said,
"To obey the command of the Lord God."
They left without hesitating,
Taking along a large bowl and a dagger.

20) **Lomato sa bakil,   tampol yan nagtimbon**
Odtin si Abraham,   ordin sonolon.
Balang sin martay na   maksaw a apoy,
Gina-gotan nay nay   anak ta latogon.

Arriving on the mountain, Abraham made a fire right away
In order to obey the command.
When the fire was burning well,
He took hold of the child in order to stab him.

21) **Sin impisawan aay na nin lawag,**
Nilomwas yay anghil, wanan namalikas,
"Ando mo itoloy ta pa-nobok bongat
No say katotpol mo somin pa-magba-was.

When he started to thrust the dagger,
The angel came out and said,
"Don't continue, for it was only a test
To see if your faith had not lessened.

22) **"Anto yay karniro patyon ipanoob**
Ta kailangan nan Diyos a aw-asok."
"Salban kasogoan sonolon kon losob,
Sa lo-gan biyay ko matonlok maglingkod."

"There is a sheep to kill and burn,
For God needs smoke offerings."
"All commands I obey willingly,
All through my life I'll serve Him obediently."

23) **Kanya ya nabantog odti si Abraham**
Ama nin katotpol nin Kristyanon salban.
Dapat yan aligon nin tawon sinoman
Pigaw tamo masnag sa konan Katawan.

That's why Abraham became famous as
The father of faith of all Christians.
Everybody should imitate him
So that we may be radiant for the Lord.

1.4 Maantor A Istorya Ni Ari Solomon 'A Short Story about King Solomon'

This composition recounts the biblical story of Solomon's dream and his subsequent wise decision. That this fairly long poem is called "A Short Story" is typical of Tina Sambal poetry (see also song 3.3, v.1). It is a polite expression depreciating the speaker's accomplishments. The song is complete in form with a proper introduction and ending.

The well-known composer, Mr. Mateo E. Quiba (1898-1983) of Binabalian, Candelaria, was a poet and director of stage performances who became Mr. Eclevia's successor in directing *komidyas* (see chap. 1, fn. 2). A postmaster by profession, Mr. Quiba used the years of his retirement to compose Tina Sambal songs and stage plays. I have seen two of his *komidyas* myself, one of them directed by him personally on the occasion of a town fiesta in Candelaria. I also have a copy of one of his plays, an adaptation of Shakespeare's *As You Like It*.

(The present barrio captain of San Roque, Candelaria, Mr. Restituto E. Esmar, is carrying on in Mr. Quiba's footsteps as director of stage performances. Thus, the art of producing *komidyas* continues on in Candelaria up to the present time.)

Many of Mr. Quiba's songs are religious, some following traditional patterns of Tina Sambal entertainment, others taking English hymns and molding them into Tina Sambal verse patterns, and still others composed for special occasions. Among the latter are a beautiful cycle of evening songs, one for each night of the week. Mr. Quiba's longest religious poem is an exposition of the Ten Commandments (cf. 1.8). He also wrote a versified translation of the biblical Proverbs (Quiba 1977a).

Mr. Quiba was interested in preserving traditional Tina Sambal songs. To that end he edited four traditional life-story songs, published in 1977: *Tawtola Sin Ona, Poems of Yesteryears* (Quiba 1977b). One of these is included in this collection in his edited form (3.2). The other three are also in this collection (2.1, 3.1, and 3.3), but are other versions. Mr. Quiba may also have been the translator of the beautiful folksong 11.26. Copies of Mr. Quiba's works have been preserved in the National Library and local libraries.

1) **Pasantabi ako,   sinyoris a tipon**
Biig maondrado,   labas mamiawong.
Silinsyo domali   komoyo dawaton
Ta mangolit akon   biyay ni Ari Solomon.

I pay my respect, gentlemen who are gathered,
All honorable, well able to discern.
I'd like to ask you for a little silence,
For I'll recount the life of King Solomon.

2) **Balo ta syaodti   Bibliay pinangwanan,**
Sakop na ot mismo   nin Matandang Tipan.
Idad na sin sain   main kalagoan,
Nag-in ari ana,   nakom nan Katawan.

But this is taken from the Bible;
It belongs to the Old Testament itself.
Concerning his age at that time, he was still a youth;
He had already become king, it was God's will.

3) Taon na sia saia kolang lowampolo,
Nag-ia ari ana, midyo ot malago.
Anak ni David, bogtong tan inaro
Natoral manawil korona na balo.

He wasn't even twenty years old yet
When he became king, fairly young.
He was the son of David, the only one and beloved,
So, of course, he inherited the crown in succession.

4) Kasi-banan sakop raynon pangolayan
Na ni Ari Solomon a mangkasakopan.
Halak-halakon yan yabi-awlo naynay,
Siyay Katawan a Diyos balo ansomabaybay.

How wide was the territory of the kingdom entrusted
To King Solomon who ruled it.
He was always fearful, night and day,
But God the Lord watched him.

5) Main a-say yabi kot nako yay Diyos
Koni Ari Solomon, siyay pinastang ot
No anyay labay na tampol ipatalos
"Ta ibi ko komo nin kay somin so-bot."

One night God came
To King Solomon and asked him
To tell right away what he wanted,
"For I will give it to you without hesitation."

6) Say wana ni Solomon nin binalikasan,
"Biyan mo ko, Diyos, si-ba'y karonongan
Tan pawpa-ngintindi sa kawkalinowan,
Lalo ari akon sakop koy kalakan.

Solomon spoke up and said,
"Give me, O God, great wisdom
And understanding to see clearly,
Especially since I am a king with so much under me.

7) "Mangagoloy tawo, tanda mo, Diyos ko,
Kanya karonongan a ibi mo kongko
Kay ma-pairapan mangalotor tawo.
Sya-rin bongat, Diyos, a dawat ko komo."

"The people are unruly, you know it,
Therefore, give me wisdom,
So that it won't be hard for me to straighten out the people.
That's all, O God, that I ask of you."

8) **Wanan Diyos kona,   "Tampol mon komitan**
Ta ibi ko komoy   sabtan karonongan.
Kalawangan mondo   somin kan kapantay
Sa talabit isip   mamin kalinowan.

God said to him, "You will receive it right away,
For I will give you what's called wisdom.
In the breadth of the earth you'll have no equal
In thinking quickly to give explanations.

9) **"No sikay matonlok   bilang koni David,**
Ari a ama mo,   mabyay kan malawig
Ta tandaan mo odtin   bibilin mahigpit.
Kaorasan anan   sikoy nay omalis."

"If you'll be obedient like David
The king, your father, you'll live long.
So remember this strict admonition of mine.
It's time now for me to go."

10) **Napapasalamat   odtin Ari Solomon**
Sa konan Katawan   kona namin disisyon.
Kot main problima   kona nakidalayon.
Mag-atinsyon tamo ta   ilmomnokon.

King Solomon gave thanks for this
To the Lord who had made this decision for him.
Then a problem was brought to him right after this.
Let's pay attention and reflect upon it.

11) **Main nako kona   nin loway babayi,**
Syo-sa silan anak   a pabibi-bibi.
Kot syay a-sa balo   daan anan nati,
Angkabyay yay otro   kot asonto odti.

There came to him two women,
Each carrying a child in her arms.
But the one was dead already,
And the other lived: this was the case for judgment.

12) Amplhamhaman yay   anak angkabyay,
Koni Ari Solomon   ampangatoynongan.
Parihon mahigpit   ta amplawayan
Lan loway aw-indo   a man-isalaysay.

They quarreled about the living child
And reasoned before King Solomon.
They were equally intense, for they quarreled with each other,
The two mothers, in telling the story.

13) Siyay nangyari odti,   asa-say katri
A kinaka-lokan   a potog nolyari.
Kapanga-lokan na,   somin malay kari,
Na-daga-na'y anak   nin dili, imbori.

What had happened was this: On a single bed
They had slept together, and that was a fact.
In her sleep one woman had, without knowing it,
Lain on her own child, which she denied doing.

14) Tan say totol na ot   maptog main anak
Sa konan angkabyay   a linon impatnag,
"Say anak nan nati   inlalay maparas
Kongko ta kinwa nay   maligsan lawas.

And this was also told by the one to whom
The living child really belonged; she said,
"She quickly put her dead child
Next to me and took the one who has always been healthy.

15) "Pa-makabilbi kon   ambo yay anak ko,
Angkowon ko kona,   kay na ipagosto.
Amotod nlabot   sa ari idongo
Pigaw linowon yay   si-ban a asonto."

"When I recognized that it wasn't my child,
I was going to take it from her, but she did not grant my desire.
That's why I came here to be presented to the king,
So that this important matter would be clarified."

16) Say wana ni Solomon   a binalikasan,
"Ay maya kamo pa,   mamakwa kon sondang.
Pi-pitngaan moyoy   anak a angkabyay
Matgon yay asonto   a ampigolowan."

Solomon said these words,
"Just wait, I'll send for a sharp weapon.
Divide the living child between you
So the case you are quarreling about will end."

17) **Wanan intirmino   nin maptog a indo,**
"Ari a poon   kot kay ko maako.
Ibi koy na kona   mabyay tana balo
A kasya-syan   anak kon inaro."

The true mother said,
"O Lord and King, I cannot endure this.
I'll give the child to her, just as long as it will stay alive,
My only beloved child."

18) **Inimbi ni Solomon   malinon sintinsya,**
Ganos intindyon tan   maptog a prowiba.
"Kay mo labay mati   ta anak mo yan talaga.
Ibi ko ya komo   somin lowa-lowa."

Solomon pronounced a clear judgement,
Easy to understand and the proof was genuine.
"You don't want him to die because he is really your son.
I'll give him to you without any hesitation."

19) **Say donong ni Solomon   tampol nasobokan**
Ta nakidalayon   a gawa nan Katawan.
Sa sobra tan kolang   poblikoy kaolay
Manispinsa kongko   ta syadti nay final.

Solomon's wisdom was tested right away,
For God immediately gave him a chance to use it.
Whatever was too much or lacking, it's up to my audience
To forgive me—this is the end.

1.5 Simon Pedro, Disipolon Malangas 'Simon Peter, the Daring Disciple'

This 1979 composition of Mr. Sotero B. Elgincolin was written out of my interest in reviving Tina Sambal poetic forms and his own interest in teaching biblical truths. It follows the traditional patterns, and local singers who heard it were eager to get a copy to include in their repertoire. In composing it, Mr. Elgincolin first chose suitable melodies, one for the main tune and the other for changing, in this case regularly on every third stanza. The vocabulary includes a few esoteric words specific to the story and in keeping with the style of traditional poetry. I have a cassette recording of this song sung by the author himself.

Mr. Sotero B. Elgincolin was born in 1932 in Sta. Rita, Masinloc, and is well known there and in Palauig for his entertaining songs. He used to write popular songs to the taste of the audience but now writes songs only for the glory of God. He was not taught his style of composition but rather followed his own inclination for poetry, perhaps inherited from his blind grandfather. He worked as a postal clerk and, after that, was a member of the translation team for the Tina Sambal New Testament. Now he is supporting the work of Bible translation into other Philippine dialects as a member of the Translators Association of the Philippines.

1) **Silinsyon domali, long-on imansanan**
Ta sikoy namaot a mamisalaysay
Tongkol koni Pedro no angka-tandaan
Nag-in disipolo ni Criston Katawan.

Silence for a moment, listen, pay attention,
For I will also relate something
About Peter who, if it's remembered,
Became a disciple of Christ the Lord.

2) **Say wana sa Biblia, ningsan a-say awlo**
Manlomipay sila lolan nin baloto.
Sila-silan bongat a dawdisipolo,
Ambo lan kasabay Poon Jesu-Cristo.

The Bible says that one day
They went across the lake riding in a boat.
It was just the disciples;
The Lord Jesus Christ was not with them.

3) **Anggan lalo yabi bogsay anan bogsay,**
Alindayat kay la ot ma-lipay-lipay.
Sa botlay nin alon ay malotang-lotang,
Salonga yay lopot sokat na-bansagan.

Late into the night they rowed and rowed.
They had not yet been able to cross the lake.
They were just floating in the middle of the waves,
The wind being unexpectedly against them.

4) **Pa-sal lay anorin angga sin palbangon,**
Angka-pairapan silay na tomaor.
Silay dinogrogan ni Jesus a Poon
Nin manlomalako sa babo nan lanom.

Thus was their state until dawn,
They were having difficulties.
The Lord Jesus approached them
Walking on the water.

5) **Sino kot wari a kay nin ma-biglaan**
Sa pa-sal lan main sa botlay nin taaw?
Dinmogrog si Jesus konla kapi-ngapan.
"Ani-ani," wanla silay na-li-mowan.

Who would not have been startled
In their situation there in the middle of the sea?
Jesus approached them suddenly.
"A ghost," said the terrified men.

6) **Kot si Jesus wanay, "Ando nin mali-mo**
Ta sikodti a mandomogrog komoyo."
Say wanan inombat nin yadtin si Pedro,
"No-nin ta no sika, iaboloy kongko."

But Jesus said, "Don't be afraid,
For it is I who approaches you."
Peter said in return,
"Now, if it be you, allow me to come."

7) **Ta say wani Pedro, "No sikan talaga,**
Mako ko-son komo. Pa-kaon mo ko pa.
Sa babo nin lanom ay aligon kata."
Inombat si Jesus, wana konay "Kay na!"

For Peter said, "If it is truly you,
I will come to you there. Please have me come
On the water; I will imitate you."
Jesus answered and said to him, "You come now."

8) **Bana ta anodtaw, si Pedroy sinmonol,**
Linmakas sa baloton maksaw a nakom,
Bi-sa linmalako sa babo nan lanom.
Balo sin nanglopot, nali-mo yan tampol.

Because of that Peter obeyed,
Got out of the boat with a courageous heart,
Then walked on the water.
But when a wind came, he quickly became afraid.

9) **Ison nag-ompisay kaloldog ni Pedro.**
Kanya inmagsaw ya nali-mon masyado,
"Katawan ko," wana, "O dandanon mo ko!"
Kanya ta ialipyas na yan antimano.

Then Peter began to sink.
So, extremely terrified, he cried out.
"My Lord," he said, "help me."
So Jesus saved him immediately.

10) **Talagan handa yan domamay si Jesus**
Bilang koni Pedro ginawang sa gamot.
Baba nan pakpaon alon man o lopot
Palibhasay naor potog Anak yan Diyos.

Jesus was truly ready to help
Someone like Peter whom he took by the hand.
He can calm waves as well as the wind
Because, as we know, he is truly God's Son.

11) **Sirkolon marangal, itgon koy na yapon**
Tongkol koni Pedro a nagngalan Simon.
Katotpol nay maksaw sin ningsan kinmapoy
Kot bilbi ni Jesus tawtawo nan ikon.

Honorable circle, I will stop for now
About Peter who was named Simon.
His faith was strong, yet once it became weak;
But Jesus knows the people who are his own.

12) **No isip-isipon a pawpangyayari**
Tongkol koni Jesus sa Bibliay pinoti,
Sa saiban nin tawo makabin wawali,
Dapat imomnokon sa awlo tan yabi.

If we keep thinking about the events
Concerning Jesus that come from the Bible,
They can give admonition to all people.
It should be contemplated day and night.

13) **Kanya kay maari no pwirsa mon bongat**
A bilang sa kona ni Pedron malangas.
Kailangan syimpri sitamoy somilap
Koni Jesu-Cristo ta syay ma-milipyas.

Therefore it is impossible by your own strength
As it was with daring Peter.
Of course, we need to look
Unto Jesus because He is the Savior.

1.6 Sikoy Pasantabi, Mablin Matoa 'I'm Asking Your Permission, Dear Elders'

This song is intended for serenading or social occasions. It retells the story of the triumphal entry of Jesus into Jerusalem as an example of how hosts and guests should express joy about a visit.

We have this song from two different sources. The late Mr. Pedro Elefante, a singer from Lawis, Candelaria, first sang it and Miss Margarete Schuster, now Mrs. Kurt Storck, recorded it. (It is this version that is given here.) Then I recorded it in 1979 as a duet sung by Mrs. Violeta R. Sison and Mr. Rosito E. Edora (see 4.2 and 4.14). The transcription of the melody for the first stanza of this song in Appendix 5 was based on the latter's singing.

From childhood on, Mr. Pedro Elefante (1927-1981) was fond of singing. Even in his first years in school he was chosen to represent his school in amateur contests. He also played the guitar well and was sought after to go serenading, to sing on social occasions, and to entertain at clubs. He often served as master of ceremonies at coronations of fiesta candidates in Candelaria because he was gifted as an orator as well as a singer. He had a large repertoire consisting mostly of Tagalog songs but also of some in his native Tina Sambal.

The term *espillo* in verse 3 is obscure. Another singer gave the line as *Wanla ay Hosana poronsilyo David*, in which *poronsilyo* may be a mispronunciation of *para sa hijo* 'for the son'.

1) **Sikoy pasantabi,   mablin matoa**
Tan mangapagalang   itin talakaka.
Sa pa-midodongo   siko pay mangkanta
Pigaw tanan main   tamon liwa-liwa.

I'm asking your permission, dear elders
And honorable brothers and sisters here present,
I would like to sing for the gathering
Just so that we'd have some entertainment.

2) **Sin o-nan panaon,   sin somin tamo ot**
Wanan mangkaolit   sa Libron Kristyanos,
Nakon Jerusalem   yay Poon si Jesus
A-say awlo nin mablin   Dominggo de Ramos.

In former times when we did not yet exist,
As it is recounted in the Christians' book,
The Lord Jesus went to Jerusalem
One day on sacred Palm Sunday.

3) Sin siyay linmato tan siya a na-kit,
Sinakbat, dinayaw kantan mangasamit.
Wanla ay "Hosana ta espilio David.
Iti yay nay Anak nan Diyos sa langit."

When he arrived and was seen,
The people met and praised him with sweet songs.
They said, "Hosanna for this is the offspring of David.
The Son of God in heaven is now here."

4) Tagom sari-sari a bawbolak ana
Balang nin na-sampat katagon oliba.
Kay tanda a gaw-on sa kaliliktan la.
Anon man ta Diyos, Poon tan Namalsa!

Also, they took various flowers,
Just anything that could be grabbed, including olive branches.
They did not know what to do in their happiness.
What else can you expect since it was God, the Lord and Creator!

5) Imbi na kontamo nin mablin Katawan
A-say alimbawa sarag panongdongan
Pigaw yay tinmibaw laloy nilatanan
Paran mi-pama-kit inson kaliliktan.

The dear God gave us
An example, worthy to be imitated,
That the one who visits and, even more so, the one at home,
Should both show visible joy.

6) Kari ison kona nin pomara
Odtin intibaw mi, mangablin maton?
Sa pa-midodongo sakbaton pan liga.
Toloy koy nan itgon ta silay laloma.

Couldn't we imitate him thus
In this our visiting, dear elders?
In our being together let's meet each other with joy.
And now I'll stop for there are others.

1.7 Say Pu-ngapon Ni Jesu-Cristo Tan Silay Aw-Apostolis Na 'Christ's Supper with His Apostles'

The following is an excerpt from one of the several versions of the Passion in Tina Sambal, this one by Mr. Nicasio E. P. Empeño, called *Pasión o Diádiá nan Catauan Tamon Jesucristo a Basauan sa Jueves tan Viernes Santo nin Mabli Aulo sa Salita Sambal* 'The Passion or Sufferings of our Lord Jesus Christ to Be Read on Thursday and Friday of Dear Day in the Tina Sambal Dialect'. (*Mabli Aulo* 'Dear Day' is the Tina Sambal equivalent of Good Friday.) I obtained this excerpt (pp. 4-6) from a 148-page typewritten copy in the possession of Julia Ebalan Viuda de Eala, Masinloc.

This Passion, which is a synopsis of the four Gospels with some legendary materials added, is divided into several stories. From them I chose as an example the account of the Last Supper.

As poetry, the vocabulary is rather difficult with some use of Spanish terms. The rhyme is typical Tina Sambal, and the line length of eight syllables per line is also typical. However, its consistent five-line stanzas make it unique in this collection. (Although song 1.29 has some five-line stanzas, its refrain has only four lines.)

1) **Awloy maga somlop ana,**
Si Jesus say ginawa na
Sinagyat a lawlamo na
Ta nilomoob kapitala
Jerusalem a kaon la.

The sun was almost down—
What Jesus did was
To invite his companions,
For they had entered the capital city,
Jerusalem, where they were going.

2) **Sa bali nin a-say amigo**
Tampol silan ni-pako.
Say tood la kot sinao
Itaw sila maki-Pasko
Tagom silay disipolo.

To the house of a friend
They went right away.
Their purpose was, they had said,
To celebrate Passover together,
Including the disciples.

3) Sin lomato si Jesus
Itaw sa bali ni Marcos,
Inimla-no na yan lolos
Nin kagalangan tigpos
A ka-labi nan nikalngod.

When Jesus arrived
There at Mark's house,
He was noticed to be sad
By his honorable sole
Friend who was popular.

4) Nilomoob kapi-ngapan
Malawang a pangaponan
Pangaw-an lan kawkaabigan
Mistiryon sangkata-gayan
Komana sa tawon salban.

They entered and suddenly were
In a wide dining hall
Where they could prepare well
The high mystery
That is proper for all people.

5) Syayti si Jesu-Cristo
Tagom silay disipolo
Tinomoklo kay nika-no,
"Say topa konaon tamo
A bilang ogali Judyo."

Jesus Christ himself
And the disciples
Sat down without questioning.
"Let's eat the sheep
According to Jewish custom."

6) Saytin topa insiba
Kordero a ngalan na.
Say kaalimbawaan na
Si Jesus a maalaga
A potog a pairapaon la.

The sheep had been roasted:
It was called a lamb.
It was the symbol
Of the precious Jesus
Whom they would, in fact, torture.

7) Itaw sa pinitltiponan
Ni Jesus tan lamo nan salban
Mantomoklo sa dolang,
Nanalita kapi-ngapan
Maistron sangkaronongan.

There in the gathering
Of Jesus and all his companions
Sitting at the table,
The omniscient master
Suddenly spoke.

8) Wana, "O apostolis ko,
Inaro a lawlamo ko,
Naboyot anan nakom ko
A mapisalom tamo
Sa wanodtin awlon Pasko.

He said, "O my apostles,
My beloved companions,
It has long been my will
For us to eat together
On this Passover day.

9) "Sawanin nagpod ana
A tood ko tan tatala,
Iti miarap tamoy na
Ta labay kon masonol ana
A paltop lan paw propita.

"Now it is fulfilled,
My purpose and plan;
We are here facing each other
For I want that
The predictions of the prophets be followed now.

10) "Ta saodti nay anggawan
Pa-miaalom sa dolang
Ba-yo ko nia pairapan
Tan moli sa kalangitan
Itaw anay pag-Paskoan."

"This is the last time
That we eat together at the table
Before I will be made to suffer
And go up to heaven
And celebrate Passover there."

11) Kapi-ngapan kot binyan
Nin alak a man-inoman
Ni Jesus, mablin Katawan,
Pingno na ba-yo inggawang
Sa konlan lamo nan salban.

Unexpectedly he gave them
Wine to drink.
Jesus, the dear Lord,
Filled it and then held it out
To all his companions.

12) "Inomon moyo," wana
Konlan aw-apostolis na,
"Alak kay ko minom ana
Anggan itaw akoy na
Sa langit a ni-laliga."

"Drink it," he said
To his apostles.
"I won't drink wine anymore
Until I'll be there
Celebrating in heaven."

13) Lo-gan silan mampangan
Si Jesus tan lamo nan salban,
Namalingay kapi-ngapan
Nanalita ya sa salban,
Wanodti binalikasan,

While they were eating,
Jesus and his companions,
He suddenly turned around
And spoke to all
With the following words,

14) **Say wani Jesu-Cristo,**
"Main tamon karongo,
A-sa ya iti kontamo
Ma-manglipot a tawo
Tañ mamilako sa kongko.

Jesus said,
"We have somebody sitting with us—
He is one of us here,
A person who is a traitor
And will betray me.

15) **"Anak a potog a tawo ya**
Patyon yan kay magsala
Bilang paltop lan propita
Balo ta makainga-ro ya
A mamilako sa kona."

"The Son who is truly man,
They will kill him for sure,
As the prophets predicted.
But he is to be pitied
Who will betray him."

16) **Katagom sinalita na,**
"Maabig pay nay nati ya
A tawon nikasala,
Maabig pay kay nabyay ana
Sin in-abing ni ina na."

And he also said,
"It would be better for him to be dead,
The person who sinned.
It would have been better for him not to have kept on living
When his mother gave birth to him."

17) **Si Pedro inombat ya**
Katagom silay lamo na,
Wanlan a-sa tan a-sa,
"Sikoy na lagi?" wanla
A makabos mapangaya.

Peter replied,
And also his companions,
Each of them said,
"Could I be the one?" they said,
The poor ones imitating each other.

18) **Sa dingoy tan layang la**
Nipa-pastang silay na,
"Siko wari?" wanlan a-sa tan a-sa.
Si Judas nakialig ya,
Mampamastang bilang konla.

In their embarrassment and fear
They asked each other,
"Could I be the one?" they said to each other.
Judas imitated them,
Asking also as they did.

19) **Imbat na ya nin mapalna**
Siyaodtin apostol a doka,
Kay somin nin nakatanda,
Wani Jesus nanalita,
"Sikay naod ta maroksa."

He was given a gentle answer,
This wicked apostle.
Nobody noticed
When Jesus said,
"It's you for sure because you are cruel."

20) **Malalo kay maisipan**
Nakom tan karonongan
Ni Jesus a sangkabliyan.
Silay apostolis a salban
Somin nakaingo ni a-sa man.

Too deep for our understanding
Is the will and wisdom
Of our dearest Jesus.
Of all the apostles
Nobody heard it, not one.

21) **Say pa-ngapon sangkayatnaan**
Lan apostolis a salban,
Nakaka-lok si San Juan,
Si Jesus a nailigan
Sa labi konay masi-ban.

At the solemn supper
Of all the apostles,
Saint John fell asleep,
Leaning upon Jesus
Because of his great love for him.

22) **Balang sin nayari ana**
Saytaw pa-ngapon la,
Iti na impatnag nay na
A mablin inganga-ro na
Sa konlan kawka-labi na.

When it was finished
That supper of theirs,
That's when he finally revealed
His dear mercy
To the ones who loved him.

1.8 Aral Tokoy Sa Balang A-say Mapolo A Sogo Nan Diyos 'Moral Lessons concerning God's Ten Commandments'

This piece comes from the 67-page personal collection of religious songs and poems of Mr. Damian H. Ebuen and is his own work. It follows the traditional verse patterns of Tina Sambal religious songs but has no aperture or closure verses. The content is a brief exposition of the Ten Commandments, each commandment being explained in a single verse. Since Mr. Ebuen himself was not a singer and the content of this literary piece is didactic rather than entertaining, it is classified as a poem rather than a song, even though in Tina Sambal fashion it could be sung to a variety of dodecasyllabic native tunes.

Mr. Ebuen also composed a 49-verse poem on the same subject, with admonitions based on each of the Ten Commandments. It has subheadings for each new commandment with 3 to 13 verses of explanations for each. I have a similar version on the Ten Commandments by Mr. Quiba (see 1.4), which is 31 verses long. This is an independent work but follows the same pattern. Unfortunately, these poems were too long to be included in the Chrestomathy.

Mr. Ebuen is a retired elementary school teacher. He is well known in his town of Candelaria and in the neighboring town of Masinloc as a former orator and occasional singer for public events and social occasions. He is now living in the seclusion of his home in Candelaria.

1) **Ando nin maliwa   soma-way sa Diyos,**
Siyan bongat nga-min   itanom sa kolop.
Ama tan Anak kot   silay asa-sa ot,
Mona-nan sambawan   oras mon matinok.

Don't forget to call upon God;
Keep him alone in your heart.
The Father and Son who are but one,
Worship them above all else in your quiet time.

2) **Maimon yay Diyos   no ilamo tamo**
Sambawan, dawatan   imahin, ribolto.
No lowa sila ot   a main mon amo,
Sinoman sa konia   a lako a tao?

God is jealous when we also
Worship and pray to images and statues.
If you have two masters,
Who of them will you give a greater share?

3) **Bonga nin boboy   a tanda nan Diyos,**
Malino sa kristal,   sompa a binokbok.
Kalolwa mon main   lalon ampilaot
Lalon mampama-las   a main nan poot.

God perceives what came from your mouth,
Clearer than crystal, the oath that you broke.
Your soul will get even worse
And his wrath will increase.

4) **Mami tamon losob   awlon ipagngilin,**
Sabado, Dominggo   kot parihoy na-rin.
No dibinon sa-way,   tanggapon na-rin.
Labi na kontamoy   nana-talonggaring.

Let's be willing to keep the special day:
Saturday or Sunday, it's just the same.
If one calls it divine, he'll surely accept it.
His love for us will overrule.

5) **Galangon, labyon   a ama tan indo.**
Masolok sa komoy   labin pangangaro.
No siyonsiyonon   sa nakom tan poso,
Ikalwa ni Cristo   a dapat maondo.

Honor and love father and mother.
Their love and affection for you are greater than anyone else's.
If you consider it in your heart and mind,
They should be remembered only second to Christ.

6) **Ando ka mangmatin   kapara mon tawo,**
Kasalanan mabyat   sa Namalsan mondo.
Kay yay na mabyay   bilang koni Cristo
A pono nin linggas,   daya nay dibino.

Don't kill your fellow man.
It is a grievous sin before the Creator of the world.
He will not live again like Christ
Who is full of purity, his blood being divine.

7) **Mangwa kan sarili,   ando manglaloma.**
Mangalonya payti   si-ban a parosa.
Manglayam nin mabyat   sarilin asawa.
No kay na ka patyon   kot magtatamal ya.

Take a wife of your own, don't take someone else's.
Adultery, you'll be surprised, has a severe punishment.
It's hard on the feelings of one's own spouse.
If they don't kill you, they will poison themselves.

8) **Manakaw, maniba   ambo labas a gawa**
No sikay nagkolang,   ampagdiya-diya.
Kasalanan ni Juan   a main mon kalma,
Paralan olandis   kay nga-min sinadya.

It's not good to rob or steal
If you don't have enough and are suffering.
You have Juan's fault as your fate,
For you did not determine to use the way of the ants.

9) **Gawa a golotoy pampolan mon potog**
Ta tomistigo kan tawon mamipaldog.
Salban synorin kot tanda na nin Diyos,
Bomalo sa komo tan awa-nak mo ot.

Earnestly avoid lying
For you will testify to ruin a person.
God knows all of that
And will repay you and also your children.

10) **Say tawon ogali ison manga-gamgam**
Bilang a-say ason main nadongdongan.
Awit nan karni, sin wanan gomanggang,
Nanabo sa lanom, siyay na-sominan.

A person who has the habit of coveting
Is like the dog that saw something while looking down.
Through his barking, the meat that he had in his mouth
Fell into the water, and he lost what he had.

1.9 A-say Salmo Ni Ari David 'A Psalm of King David'

This example of Mr. Mateo E. Quiba's religious poems is based on the Twenty-Third Psalm. His attempt to mold the psalm into a Tina Sambal poetic form has resulted in a few unusual and cryptic expressions intelligible, no doubt, only to readers already familiar with David's psalm. The lines of this poem are octosyllabic with many exceptions of nine or ten syllables in typical Sambal poetic freedom.

1) **Impolok sa salmos ni David**
Sa kapitolo bente tres
Sa-way na sa Diyos sa langit
A bilang nan angka-ka-kit.

Set apart in David's psalms
In the twenty-third chapter
Is his call to God in heaven
As if he could see Him.

2) **Syay Katawan ampagbantay**
Kongko kanya kay ko magkolang.
Malambot a dikot ikabyay
Kongko ampamipastolan.

The Lord watches over me;
That's why I'm not lacking.
For I'm living on rich, juicy grass
Where you lead me to pasture.

3) **An-itandoro na ko sa lanom,**
Kamalnan labas a sobol.
Inomon ko tan gamiton.
Salban bagay kay angkolangon.

He leads me to the water,
The place of a good spring.
I drink it and use it.
In all things I lack nothing.

4) **Sa mawmatoynong a dalan**
Diyos kongkoy ampangampitang.
Matpol ako ta pa-no man,
Kalolwa koy kay na po-layan.

On the straight path
God is leading me.
I am brave; how could it be otherwise?
For you will not desert my soul.

5) **Lalakwan ko may kalawakan,**
Logar aninon kamatyan,
Somin akon kali-mowan
Ta lamo-lamo kata, Katawan.

Even if I walk in the wide plains,
Places in the shadow of death,
I have no fear
Because you, Lord, are my constant companion.

6) **Syay baston mo tan kalasag**
A pirmi kon angkasilap,
Ampami kongkon galasgas,
Liwa-liwan inoras-oras.

Your staff and shield
I can always see;
It gives me joy
And comfort all the time.

7) **An-ihanda mo, Katawan,**
Lamisa kon ampanganan.
Kay ko tandas angkalayang
Sa angka-kit la man kalaban.

You, O Lord, are preparing
A table for me to eat.
I know no fear
Even if the enemies see me.

8) **An-ihanda mo kapara**
Lalok kongko ipanglana.
Tasa mo o kari kopa
Pono-pono, say laman sobra.

You also prepare for me
Oil with which to anoint me.
Your cup, or rather your chalice,
Is completely full, the contents are too much.

9) **Say kaptogan tan kaabigan,**
Inganga-ron somin kapantay
An-aloyon kongkon naynay,
Sa layam ko lolog biyay.

The faithfulness and goodness,
Mercy without equal,
Are always following me,
I think, all the days of my life.

10) **Ta mi-wan ta mi-wan ako,**
Katawan ko, sa bali mo.
Somin anggawan yabi awlo
Sa glorya moy kamainan ko.

For I will certainly dwell,
My Lord, in your house
Without end, day and night;
In your glory will be my place.

1.10 Labin-a-sa Odtl Ando Mo Gaw-on—Proverbio
'Eleven Things One Should Not Do—from Proverbs'

This poem of Mr. Evaristo E. Eclevia (see 1.3) based on selected verses from the book of Proverbs in the Bible sets forth practical warnings applicable to everyday life in the Philippines. The lines are basically octosyllabic with permissible variations of seven to nine syllables. The vocabulary is somewhat esoteric, giving the impression of deliberate speech and adding weight to the message.

1) **Ando ka maki-lamo-lamo**
Sa gawgawa a matiko
Ta pigaw kay ka mibalo
Sa dawdoka mipasobo.

Don't hang around with those
Who are doing crooked things
So that you won't get involved
And get entangled in evil.

2) **Ando ka mi-karaw-karaw**
No karaw salimpayaw
Ta kaawat mananghaw-aghaw,
Maka-lapot kalawakaw.

Don't wander about
If you are just out to satisfy your lewd desires.
For those who shout alluringly here and there
Will harvest immorality.

3) **Ando ka kinokot-nokot**
Sa kolang a pangangabot
Ta kaawat kiamot-amot,
Ogotan moy mipalobok.

Don't argue
With those who lack understanding.
For if you are eager for heated discussions,
You'll end up getting entangled.

4) **Ando ka mango-golotoy**
Ta pigaw la ka pi-polon.
No salban pangako tooron,
Lako komoy mangolimon.

Don't lie,
So that people will believe you.
If you keep all your promises,
Many will admire you.

5) **Ando mo ipag-oliran**
Ibo-kan a angga-gotan.
Kaawat kan manga-gamgam,
Kay somin kan magamoran.

Don't dream about
Giving up what you have in your hand.
If you are too eager to grab something else,
You may end up getting nothing.

6) **Ando ka mamanos-panos**
Kaparan tawon makabos
Ta kanya ya mag-in mosmos
Bana ta labay nan Diyos.

Don't mock
A fellow human being that is destitute,
For he only became poor
Because it was God's will.

7) **Ando mo pasimalaan**
No kay mo ot angga-gotan
Ta ampolyari karamilan,
Angkalingoy angan-angan.

Don't be sure of something
When you don't as yet hold it in your hands.
For it often happens that
Our evaluation is wrong.

8) **Ando mo ipagmasi-ban**
Daoto mon pinag-aralan.
Kaawat magdonong-donongan,
Ogotan moy mipabongaw.

Don't boast
About the little bit you've studied.
If you strive to appear knowledgeable,
Your end will be a deep fall.

9) **Ando mo ipag-ogali**
A masyadon maparali
Ta salban mampolyari
Ombabali mo no mayari.

Don't make it a habit
To get easily angry,
For everything that happens
You'll regret when it's over.

10) **Ando mo ipagmaal-ban**
A main mon kayamanan
Ta no mapoot yay Katawan,
Manglayam kan kairapan.

Don't brag
About your wealth,
For if the Lord becomes angry,
You will experience hardship.

11) **Ando masoyot manaanom**
Pigaw main kan yatabon.
Balo say binl pilion,
Pakinabang mon masyon.

Don't be late in planting
So that you'll have something to harvest.
But choose the seed well,
And your profit will be complete.

1.11 Bawbanal Totoro Ni Jesus 'Holy Teachings of Jesus'

This religious poem is a composition of Mr. Mateo E. Quiba (see 1.4) based on the Beatitudes. First, two verses of introduction are given, describing the setting and persons involved; then the nine beatitudes from Matthew 5:3-11 are rephrased, each in one verse. Octosyllabic lines are used as a base. This restriction leads to somewhat cryptic expressions that are not easily understood by readers not already familiar with this passage of the Bible.

1) **Sa Olivon kabakilan**
Sin si Jesus a ampangaral,
Nagminsahin kaboyotan,
Kay la ya tanda sawaan.

On the Mount of Olives
When Jesus was preaching,
Giving a long message,
They never grew tired of listening.

2) **Dawdisipolos nay tinipon,**
Impolok konlan malabong,
Pinaingoan silan manga-wong
Aw-aral a miso-sonol.

He gathered his disciples,
Separated them from the crowd,
And told them pleasant
Teachings one after the other.

3) **Makalma silay mangakapos**
Tan kawkolang a inabot
Ta pinalsa na silan Diyos
Ta ikon na silan tood.

Blessed are those who are destitute
And lacking in understanding,
For God created them
And they truly belong to him.

4) **Makalma silaodtaw**
Ampagngilin sa kaloloan
Ta main silan ma-taga-nan
Liwa-liwa la konan Katawan.

Blessed are those
Who are mourning in sadness,
For there is waiting for them
The comfort of the Lord.

5) **Makalma silan toloy**
A tawtawon maaypa a nakom
Ta silay makapag-ikon
Kaarian nan Diyos a Poon.

Blessed also are
The people with humble hearts,
For they will be able to receive
The kingdom of the Lord God.

6) **Makalma a angka-bitilan**
Tan malata sa katoynongan
Ta pihon biyan ta biyan
Nin grasya nan mablin Katawan.

Blessed are those who hunger
And thirst for righteousness,
For certainly they will be given
The blessings of our dear Lord.

7) **Makalma sllay mapalnganga-ro**
Sa dya-dya kaparan tawo
Ta lomato a lnganga-ro
Na konla al Jesu-Cristo.

Blessed are those who are merciful
Towards the sufferings of fellow men,
For the mercy
Of Jesus Christ will come to them.

8) **Makalma sllay mangallnls**
A poso sa kagogwa ablg,
Sa soyot ay palpa-klt
Konlay Dlyos sa langlt.

Blessed are those with pure
Hearts in doing good,
In the end God will show
Himself to them in heaven.

9) **Makalma sllay mamlomang**
Sa anyamay kagolowan
Ta sllay mapangalanan
Awa-nak Nan mablln Katawan.

Blessed are those who straighten out
Any kind of trouble,
For they will be called
Children of the dear Lord.

10) **Makalma sllay amparosawan**
Sa ngalan nan mablln Katawan
Ta plho lan ma-komltan
A kaarlan sa kalangltan.

Blessed are those who are being punished
For the name of the dear Lord,
For they will certainly be able to attain
The kingdom of heaven.

11) **Makalma silay antoya-toyaon**
Bana konan Diyos a Poon,
Balang tigo lay ta-tapsaon
Ta inaro nan Diyos kopkopon.

Blessed are those who are being mocked
Because of God the Lord
With every one of their moves being reviled,
For they are loved by God who will keep them in his care.

1.12 Say Abig Ginwa Nan Diyos 'How Good Are God's Works'

This song is a composition by Mr. Sotero B. Elgincolin (1.5) inspired by "Sa Lupa," a Tagalog composition of Pastor Alfredo C. Cabero (cf. 1.27). It is not a direct translation of that song but rather an expression of praise to God for his creation. The rhyme follows Tina Sambal conventions but the length of the lines does not. The first verse is a kind of exposition, mentioning directions: "above," "below," and "every direction." These are each taken up then in the following three verses. I have a recording of this song sung by Pastor Norman E. Edquilang (see 1.17).

1) **No patagon tamoy   salban nanglibol**
Ay ka-palspantan   biliw-biliwon.
Sa ta-gay may aypa,   salban diriksyon,
Say abig ginwa nan Diyos   no isip-isipon!

When we view all our surroundings,
They are wonderful to look at.
Be it high above or below, in every direction,
How good are God's works when we think about them.

Koro: **Bogta wari   nagkamain   nin a-say bagay**
No kay somin   ambo basta   kapangyarian?
Sa donong nin   tawo ambo   nin kababaan
Kot konan Diyos   ay maganos   orin salban.

Refrain: Would anything just come into existence by itself
If there were no extraordinary power?
Men's wisdom could not do it;
But for God all of that is easy.

2) **Mabilang mo doman   a bawbitoon?**
Anongkot yay lanom   ma-wit nan lolom?
No somlop yay awlo   maskin maroblom,
Yay gigito tan kaging   ay kay ampi-dompol.

Can you count the stars?
Why are the clouds able to carry water?
When the sun is down, even though it is dark,
The fruitbats and little bats never bump into each other.

3) **Pa-no nagkamain kari nin ambay**
Ambaliwan kona tagon pawikan?
Bi-sa main ot nin lota a maklang,
Kamainan nin tawo, ayop tan tanaman.

How do you think the ocean came into existence
Where the fish and turtles live?
And then there is also dry land,
A place for men, animals, and plants.

4) **Manggaw-on lay polot ailay panilan,**
Ilok mandakpon lan kalintoto-ray,
Aw-ayop man pago ai-ban a tambay.
Mangka-sanglap tamo ot lopot somin bayar.

The bees are making honey,
Dragonflies are catching mosquitos,
And even the domesticated animals—what a great help.
And besides all that, we can breathe air without paying.

1.13 Sikoy Makasalanan Ka-rowan Mo, Katawan 'I'm a Sinner, Have Mercy Upon Me, O Lord'

This song is the last of eight hymns in a small booklet called *Kaw Kantan Banal* 'Sacred Songs', which I obtained from Mr. Mateo E. Quiba's (see 1.4) widow. The Tina Sambal language uses *kanta* for both secular songs and hymns. Here, the term *sacred* is added to indicate that these are hymns.

Other songs from the same booklet are included in the Chrestomathy: 1.17 and 1.21-26. The little hymnal was dated by the author October 20, 1972. All its hymns have six stanzas. Some are in the form of a prayer to God (1.21, 1.23, 1.25, and 1.26). Others switch back and forth between exposition and prayer, some starting with a prayer verse (1.13, verses 1 and 2; 1.22, verses 1 and 5), some ending with a prayer to God (1.17, verses 5 and 6), and one even alternating between each verse (1.24, in which verses 2, 4, and 6 are prayers).

The titles of these songs are a condensation of the song's content or purpose, so it will not be necessary to give further explanations at each song. Some of the titles are similiar to English hymns and it is possible that Mr. Quiba was influenced by those hymns in choosing the titles. But, unlike other Tina Sambal hymn translators, he used the traditional Tina Sambal verse and rhyme patterns and did not follow the foreign forms.

In this song Mr. Quiba expounds on the doctrines of man's depravity and salvation through Christ in traditional poetic form. The first two verses are in the form of a prayer to God concerning inherited sin and committed sins. The next two verses could be understood either as a monologue or as addressed to someone else. In verses 5 and 6 he is speaking to his audience, urging them to believe. In the Sambal fashion typical of exhortation, he uses the inclusive form of the first person plural pronoun.

1) **Sa lalo tiyan nan Indo ko, Katawan,**
Sin tomanda ako kona malinaw
Ay naolamitan akon kasalanan,
Tawil sa apopo Ibat koni Adan.

From my mother's womb, O Lord,
From the time I began to be carried by her,
I was already defiled by sin,
A heritage of my forefathers, coming from Adam.

2) **Naloor, Katawan, sin sikoy nay anak,**
Odtin kasalanan a kay nin ma-maglat.
Mona-nay na komo sa salban nin oras
Ay lingo kon pirmi, nanganggay domawat.

It became worse, Lord, when I was a child;
This sin could not be removed.
It was first of all towards you; all the time
I was constantly doing wrong; praying was only a last resort.

3) **Sa kaparan tawo potog nanglaloy na**
A pa-magkakolang, kolang talaga.
Ihimplo ni Jesus sa abig gawa Na
Somin makaalig nin tawon pinalsa.

And towards my fellow men, truly
My shortcomings were even worse; I was indeed falling short.
Jesus' example in his good works
None of us created beings can imitate.

4) **Say kalaban tamo pirmi si Satanas.**
Ma-manglingo-lingo a gawa nan lawas.
No ambo yay Diyos ampami-piatap
Kontamon tawtawo ay laloy nan irap.

The one we are continually fighting against is Satan.
Deception is his constant occupation.
If it were not for God watching
Over us people, it would be even worse.

5) **Kanya ta ga-gota'y mablin evangelio**
Ni Criston Katawan sa inawlo-awlo.
Namibo-bo daya sa kros Kalbaryo
Ta impangoyas nan kasalanan tamo.

Therefore, let's hold on to the precious gospel
Of Christ, the Lord, every day.
He shed his blood on the cross of Calvary,
And he washed our sins away with it.

6) **Pi-polon tana-rin nin losob sa poso**
A gawa ni Jesus kontamo pa-ngoado.
Kinway logar tamo, nag-irap yan lako
Pigaw sa impyirno somin mi-kanabo.

Let's just believe with all our heart
In what Jesus did in his pity for us.
He took our place, he suffered much
So that nobody would end up in hell.

1.14 Maantor A Evangelio Ni Jesu-Cristo 'Short Gospel of Jesus Christ'

This song of Mr. Mateo E. Quiba's (see 1.4) is a sermon in the form of a song. Here he talks about the work of Christ and what should be our proper response. I classify this composition as a song rather than a poem because of its being explicitly addressed to an audience, which makes me think that it may have been intended to be sung at a church meeting. (But I have no evidence that it was ever sung.) The poem is in traditional dodecasyllabic lines.

1) **Imomnokon tamoy gawa kaabigan**
Ni Jesus sa tawoy pinalsa nay salban
Ta nasangla tamo sa kawkasalanan,
Say impanondon na'y sarili nan biyay.

Let's try to understand the good
That Jesus did for us people: he created everything.
Since we were pawned off to sin,
He redeemed us with his own life.

2) Pi-polon, galangon   boon poso tamo
Si Jesus Diyos ya   naglalaman tawo.
Nanglayam yan irap   sa kros Kalbaryo,
Natl, norong nabyay   sin ikatlon awlo.

Let's believe and honor with all our hearts
Jesus; he is God and became man.
He endured suffering on the cross of Calvary,
Died, and returned to life on the third day.

3) Daya nay imbo-bo   pigaw maoyasan
A gawa nin tawo   sa kawkasalanan.
Pi-polon nin losob   pigaw ma-liklikan
Parosa nan Diyos   sa doball biyay.

He shed his blood so that
The deeds of people could be washed from sins.
Believe it willingly so that you can avoid
God's punishment in the life hereafter.

4) Sa pa-manglabi nan   Katawan sa tawo
Bogtong a Anak na   bongat inrigalo.
Balang mi-pol Kona   sinoman kontamo
Main biyay lawas,   libri sa impyirno.

Because God loved us people,
He even gave his only Son.
Whoever believes in him, anyone of us,
Will always have life and be freed from hell.

5) Sa tawo syay Diyos   ando ikaringoy.
Pa-nanggap mo kona   sa tawon malabong
Ta pigaw no sikay   kay na maso-boton
Byan kalipyasan   mayari howison.

Don't be ashamed of God before people.
Accept him before crowds of people
In order that, when it comes to you, he will not hesitate
To give you salvation after judging you.

6) Sinoman komoyo,   balang makabasa
Nin syaodtin dibinon   maantod a plosa,
Sawanin ot mismo   masa-sasa-way ya
Si Criston Katawan   sa mananggap kona.

Whoever among you, everyone who can read
This godly, short piece of literature,
May he immediately call upon
Christ, the Lord, accepting him.

1.15 Kanta Itanom Sa Poso 'A Song to Plant in One's Heart'

This song by Mr. Damian H. Ebuen (see 1.8) describes the sufferings of Christ in detail (diverging a little from the biblical account) as an example of God's love. It adds the admonition to love God and our fellow men. It has dodecasyllabic lines.

1) **Anyay na nin abig, anyay na nin ganda**
Lomabi sa Diyos kontamo Namalsa.
Syaodti pan bongat a mandawaton na
Main tamon biyay a angga sa angga.

How good and how beautiful it is
To love God who created us.
Only this is what he asks for,
So that we will have everlasting life.

2) **Ando Ya lingwanan a Poon si Cristo**
Insogo nan Ama sa babo nan mondo,
Bogtong a Anak nan nilabi nan hosto,
Bana sa labi na sa kontamon tawo.

Don't forget the Lord Jesus
Whom the Father sent to earth,
His only Son whom he loved perfectly
Because of his love for us people.

3) **Sin na-kit Nan Diyos pono kasalanan**
A salban tawtawo mondon sinakban,
Madayo sa nakom, kay na komon labay
A magdya-dya yay Anak nan dalisay.

When God saw that we were full of sin,
We people on all the earth,
It was far from his heart; he really did not want
His pure Son to suffer.

4) **Somin nin rimidyo, say naisipan na**
Dondonon na tamon Anak nan asa-sa
A si Cristo Jesus biyan nin parosa,
Dosan kay matoplan sinomay pinalsa.

There was no remedy; so what he thought of
Was to let his only Son redeem us,
That Christ would be punished
With a punishment that none of the creatures could have endured.

5) No kaparan tawo mamitpol nin irap,
Parosa sa Konan mablin Diyos Anak,
No a-say minoto manglayam nin ilab,
No kaparan tawo, mati na ta sokat.

If a human being like us would undergo such suffering,
The punishment given to dear God the Son,
If he would feel the pain just for one minute,
If it were a fellow man, it would be enough to kill him.

6) Tatampal, papatok ginawa lan Judyo,
Imbondag, sinipa lalaman ni Cristo.
Say korona dowi intoltol sa olo,
Pinika a liking, ay makainganga-ro!

Slapping and beating was his treatment by the Jews.
Christ's body was thrown down and kicked,
A crown of thorns was pressed into his head,
His side was pierced, oh, how pitiful!

7) Ison kot masokat kasi-banan labi,
Aro na kontamon Makapangyayari.
Say labay ni Cristo komon milalabi
Tan mida-damay mayaman may pobri.

That's where the great love can be measured,
The love of the Almighty towards us.
What Christ wants is that we love one another
And help each other, rich and poor alike.

8) Si Cristo nanoro, pinagpasinsyawan
Sa apos nay naod sitamo a mabyay,
Mabyay nin maanlos kalolwa, lalaman,
Komitan yay glorya angga sa anggawan.

Christ taught patiently
In his desire that we should live
For a long time, our body and soul,
To obtain the glory without end.

9) **Kot wana ison sa Libro nabasa,**
Pakanon tamoy lalaman, kalolwa.
Labay salitaon magdasal, mamasa
No anyay totoro sa Masanton Biblia.

But it says in a book I read
That we should feed our body and soul,
Which means pray and read
What the Holy Bible teaches.

10) **Say akay kontamo nia Prinsipia si Cristo**
Ando ya lingwanan a namalsan mondo.
Siya a labyon tan kaparan tawo
Tan mami-pol kona sa yabi tan awlo.

The guidance of Christ, our King, is
Not to forget the one who created the world.
We should love him and our fellow men
And believe in him day and night.

11) **No basawon tamo a Sagradon Biblia,**
Ison tamo ma-kit piolit-olit na,
Mitatambay tamo a a-sa tan a-sa,
Milalabin hosto kay somin pomara.

When we read the Holy Bible,
There we will see that he repeatedly said
That we should help one another
And love one another so perfectly that it can't be equaled.

12) **Ando pa gomawa sa kaparan tawo**
A kay mo nia labay gaw-on la sa komo.
No anlabyon moy kasolibay mo,
Nilabi mon mo-na a Poon si Cristo.

Please don't do to fellow men
What you don't want them to do to you.
If you love your neighbors,
You love first of all Christ, the Lord.

13) **Say wana sa Biblia si Jesus a biyay,**
Siya ot a wana a tood kaptogan,
Tan siya ot payti a maptog a dalan
Pa-moli sa gloryan ta-gay kalangitan.

It says in the Bible that Jesus is the life,
And he is also, it says, the real truth,
And he, too, surprisingly is the true way
To go up to the glory in the high heavens.

1.16 Ipangabing Oman 'Be Born Again'

This hymn won second prize in the Second Tina Sambal Hymn Writing Contest in June 1983, a contest initiated by the Tina Sambal Bible translation team in order to encourage local poets to write hymns. It is a condensed sermon exhorting people to receive salvation through Christ. The melody is modeled after contemporary Philippine music and therefore does not follow the traditional dodecasyllabic line pattern. I have a recording of this song sung by the composer as he accompanied himself on the guitar.

The composer, Pastor Norman E. Edquilang, born in 1953, resides in Sta. Rita, Masinloc. He started to compose songs during his theological studies but at that time mainly in Tagalog. Recently he has used his talent more in his own language because of the Tina Sambals' favorable response. He is one of two young Tina Sambal composers known to me who are presently producing original Tina Sambal compositions. (Pastor Cabero, composer of 1.27, is not a native Sambal.) All other recent compositions I know of are songs for special occasions tailored to already existing tunes.

Pastor Edquilang has had no formal musical training but learned to play the guitar as a teenager when he went along serenading. Now he creates his tunes as he sings along with his guitar.

1) **Main bagay a kapa-paka-ngap**
Pigaw sitamoy kay mipahamak,
Balang tawo dapat makatanggap
Nin minsahin sa Diyos nangibat.

There is a wonderful thing
That can keep us from perishing:
Every person should accept
This message, which came from God.

Koro: "Ipangabing oman," wana nin Katawan
Pigaw magkamain paniba-yon biyay
Sa pa-ngombaball nin kawkasalanan
Tan pa-nanggap koni Criston Katawan.

Refrain: "Be born again," said the Lord
So that you will have a new life
Through repentance from sin
And receiving Christ the Lord.

2) **Maskin pinakalabas kan tawo**
Sa salban ampi-wan 'ti sa mondo,
Kailangan syimpri ay si Cristo.
Kalipyasan kona sigorado.

Even if you were the best person
Of all who are living on earth,
You would still need Christ.
Salvation is sure in him.

3) **Labay mo doman mi-ka sa langit?**
Paralan Nan Diyos dapat ikomit.
Somin anan laloman magamit
Nin dalanan mamagka sa langit.

Would you like to go to heaven?
You should accept God's way.
There is nothing else you can use
As a way to get to heaven.

1.17 Banal A Kasolatan Pagbasaran 'Be Founded in the Holy Scriptures'

This religious song in traditional style by Mr. Mateo E. Quiba (see 1.4) gives a strong admonition to read the Holy Scriptures. It is the first number in his collection of eight Tina Sambal hymns entitled *Kaw Kantan Banal* 'Sacred Songs' (cf. 1.13).

1) **Sa Banal a Libron Santon Kasolatan**
Pagbasaran tamon awlo-yabi naynay
Ta aral nan Diyos, salita angkabyay,
Gaga-gotan tamon ma-pasimalaan.

On the Holy Book, the Sacred Scriptures,
Let us be continually founded, day and night.
For they are God's teachings, the living word,
Which we are holding on to and trusting in.

2) **Pakano'y lalaman, pisikal, matiryal**
Laloy Ispirito kontamo ampi-wan.
Kay ya pakadayo, sambitom yan naynay
Ba-yo tompol Kona, somamban gomalang.

Let's feed the physical, material body,
And even more so the Spirit who lives within us.
He does not depart from us, if we speak of him continually
And believe in him, worshiping and honoring him.

3) **Kuwilyon, pakanon tamon oras-oras**
Ispirito Santo, pigaw kay ya gomlat,
Nin sagradon dasal a iba-balikas
A dapat ga-gaw-on lawas anan lawas.

Take care of and continually feed
The Holy Spirit so that he won't leave.
With holy prayers that we utter
We should do this all the time.

4) **No syay Ispirito iti ya kontamo,**
Piho ta kay tamo malooban tokso
Ta siya sa tawoy maksaw mamirino.
Say labas a gawa pirmin palbabo.

If the Spirit is within us,
For certain temptation will not enter us;
For he is powerful to restrain a person.
Good deeds will always win.

5) **Sikay kaligsawan tan liwa-liwa mi**
Ispirito Santo, Ispirito mabli.
Masakit may lolo sa awlo tan yabi,
Somin silan logar mi-wan pirmi komi.

You are our well-being and comfort,
Holy Spirit, beloved Spirit.
Be it sickness or sadness by day or by night,
It will have no room—live always within us.

6) **O Criston Katawan, sa ngalan mon mabli,**
Odti kinanta mi nin omno kapipih.
Makaolay kay na, sa komo an-ibi,
Mamlabot konan Makapangyayari.

O Lord Christ, it was in your dear name
That we sang these few stanzas.
It's up to you to pass on what was given to you
To the Almighty.

1.18 Kada-dawat Sa Diyos Pa-masan Biblia 'Prayer to God When Reading the Bible'

This poem is in the form of a prayer to God expressing appreciation for the written Word of God. It is part of Mr. Damian H. Ebuen's collection of poems and songs (1.8). It comes directly after his paraphrase of the Gospel of John but is not signed by his name as are his other poems. From the position in the collection one can conclude that it is his own work. If it had not been, he would have been very careful to include the name of the author, since the whole collection bears his name. Other possibilities are that it is a poem of unknown origin or a work of Mr. Eclevia (1.3), who is the only other author included in Mr. Ebuen's collection.

1) **Say mamasan saytl, O Diyos tan Katawan,**
Sila a ka-rowan, silay bindisyonan.
Say isip la lalo ot pa-lesan
Mamasan Santon Kasolatan.

Whoever reads this, O Lord God,
Have mercy on them, bless them.
May their thinking be even more enriched
Through reading the Holy Scriptures.

2) **Itandoro komi sa lalon makana,**
Ipatalos komi masanto mon gawa.
Naboyot kami nan mabitil, malata
Brilyantin aral mo, sagradon salita.

Lead us to become more worthy.
Make us understand your holy actions.
Long have we hungered and thirsted
For your brilliant teachings, your sacred words.

3) **Syaodti labay mia lawas man-aposon:**
Masanto mon aral itanom sa nakom,
Ma-plasa-sa kami sa komo somonol,
Syaodtin talagay lawas mandawaton.

This we would always desire:
To have your holy teachings planted in our hearts
And to be united in obeying you.
This is what we earnestly ask all the time.

4) Ka-rowan mo kami,   O Criston malabi,
Sa kawkasalanan   tan lingon gawa mi.
Itandoro kami   sa awlo-awlo tan yabi
Soma-way sa komo,   Makapangyayari.

Have mercy upon us, O dear Christ,
Upon our sins and wrongdoings.
Lead us every day and every night
To call upon you, O Almighty.

1.19 Pastang Sa Opinyon Dili 'Asking Your Personal Opinion'

Of all the religious poems in this collection, this one is the most personal and directly hortatory. Its author, Mr. Damian H. Ebuen (1.8), takes scenes from the passion of Christ and applies them individually, asking searching questions and soliciting a response.

The poem is a very strong admonition. The author does not use the pronoun commonly used in exhortations (the inclusive form of the first person plural). Rather, he uses the second person pronoun, which, when used in Tina Sambal exhortation, gives the impression of a command rather than an admonition, although it can also be used by parents and close family members to express genuine concern for someone's well-being along with a strong admonition. In this case, the exhortation is in question form rather than a list of things a person should or should not do, thus creating a close emotional tie with the singular pronoun intensifying the personalization.

In the last verse, where it is said that Peter received a bribe rather than Judas, either the author's memory failed or maybe the rhyming pattern overruled biblical facts. The name of Judas would not have fit into the rhyme, which called for the letter *o*.

1) Ay, ibi pa komoy   sarilin opinyon:
Sin si Cristoy naod   anay mandosawon,
Itaw kay namaot   manta-tamolawon,
Gomanat ka wari   ola la ka patyon?
Anyay obat mo?

Now, give your personal opinion:
When Christ was tortured, as you know,
If you had been there looking on,
Would you have helped, even if they might have killed you?
What's your answer?

2) **Sin mamposanon nay nikabyat a kros**
Ta na-kit mo yay nan nipatalimokod,
Kaon mo ya wari bangonon masaot
Tan ki-balo-balo mamosan nin kros?

When he carried such a heavy cross
And you had seen him fall on his knees,
Would you have gone to him and insisted on lifting him up
And taking your turn in carrying the cross?

3) **A-sa ka wari a disipolon Poon**
Tan sin si Pedroy nay ampango-golotoy,
Anyaman ya wari a dapat mon gaw-on
Koni Pedro pigaw siya a tomoynong?

If you had been a disciple of the Master
When Peter repeatedly lied,
What would you have done
For Peter so that he would have been straightened out?

4) **Sin si Cristoy nay tinangtang sa kros**
Ta imbondag la yan dimonyon mainot,
Na-kit nin mata moy kainga-ron potog,
Anyay maitambay mo sa bangkay ni Jesus?

When Christ had been taken down from the cross
And cruel people had thrown him down,
If with your own eyes you had seen how pitiful he was,
What could you have done to help with Jesus' body?

5) **Ampi-pol ka wari a si Criston Poon**
A ginarotin Judyo mangaroimong?
Kay ya nangwan kayo sa kona kot omdong?
Ta mangyari odti no Kona labayon.

Do you believe that Christ the Master
Who was whipped by dirty Jews
Did not even take a rod to stand up against him?
For it would have been possible if he had wanted to.

6) **No sikay si Jesus   ni-wan sa logar na**
Tan kapangyarian   sa komo imbi na,
Kinwa mo si Pedro   pigaw syay magdosa,
Manglayam irap,   irap somin angga?

If you were Jesus, being in his place,
And he had given his power to you,
Would you have taken Peter in order to punish him,
To make him suffer hardships without end?

7) **Si Pedro'y nakialom   sa plato ni Cristo,**
Binyan ia yan kwarta   wari libo-libo.
No na-kit mo-rin   a kwarta ni Pedro,
No torolan na ka,   kay doman kowon mo?

Peter had eaten with Christ from the same plate.
He had been given money, maybe thousands.
If you had seen that money of Peter's,
If they had handed it to you, wouldn't you have taken it?

1.20 Sitamoy Kristyano Bagay Ogalion 'We Christians Should Establish a Habit'

This composition by an unknown composer in traditional Tina Sambal style contains a strong admonition for Christians to return to the godliness of former times in order to stay the evil of the present world. It starts with an introductory verse stating the purpose. Next follow two verses of prayer to God, and then a contrasting description of former and present lifestyles, ending in a direct appeal to the listeners to increase their prayers in order to avoid temptations.

1) **Sitamoy Kristyano   bagay ogalion**
Pa-lasan sawanin   a pa-magdibosyon,
Naynay nin patambay   sa Diyos a Poon
Ta maka-pali-moy   lalakon panaon.

We Christians should establish a habit
Of increasing our devotion,
Always asking the Lord God to help us,
For the course of time is frightening.

2) **O Diyos a Ama,   kopkopon mo kami,**
Ipaka-dayo moy   salban doka komi
Ta solon a-sa mo   a ansambawan mi.
Ando kami biyan   bigla a patiti.

O Father God, surround us,
Hold all evil away from us
Because it's only you whom we worship.
Don't let us die a sudden death.

3) **Masamit min Jesus sa komi nanondon,**
Daya tan biyay mo imbi mon indondon
Antambayan kami sa salban panaon
Ta solon a-sa moy dipinsa min masyon.

Sweet Jesus who redeemed us,
You gave your blood and life to redeem us.
You are helping us all the time,
And you only are our perfect protection.

4) **Sin o-nan panaon, say kaogalian**
Lan pawpapo tamo, matoan ibatan,
Labas a armonyan tawon kalabongan,
Say abig ogali bawbayin dalisay.

In former times, the customs
Of our grandparents, the forefathers we come from,
Brought a pleasant harmony to society,
And what good behavior had the pure women.

5) **Sitamo sawanin a inoogali**
Ni-sag biyay-biyay somin anan labi.
Ta no mingsan pa ot main ampangyari,
Mita-talakaka halos mipa-pati.

We people nowadays have made it our habit
To each live for ourselves; there is no more love.
And sometimes it even happens
That brothers nearly kill each other.

6) **Ta say ampangyari sa babo nin lota,**
Say pa-maki-diyos kay tamoy na tanda.
Amotod sawanin maksaw anay doka,
Maksaw a tokson ampanira-sira.

Because what happens on this earth
Is that we don't know God's love anymore.
That's why the evil is powerful these days,
And strong temptations ruin many.

7) **Sin o-nan panaon   say kaogalian**
Halos halban tawo   maronong magdasal.
Kot sawanin balo   say ilig basawon
Komiks tan Liwayway   anay ampagawan.

In former times it was the custom
That nearly all people knew how to pray.
But nowadays what they like to read
Is comics, and *Liwayway* is what they take time for.

8) **Amotod sawanin   maksaw anay tokso,**
Halos halban logar   lako anay golo
Ta siyay Diyos a Poon   madayo kontamo,
Say ampangantabay   tawtokson dimonyo.

That's why temptation is strong these days.
Nearly everywhere there are many troubles
Because the Lord God is far from us,
Our protection from demonic temptations.

9) **Mangablin matoa   itin kalabongan,**
Iorong tamoy nay   ogali a daan.
Pagpilitan tamon   mag-aral nin dasal
Pigaw salban tokso   kot ma-palilisan.

Dear elders in this group,
Let's go back to the old custom.
Let's strive to learn the prayers
So that we can avoid all temptations.

1.21 Itandoro Mo Ko, Maalagan Diyos 'Guide Me, O Precious Lord'

This and the next five songs are all taken from Mr. Mateo E. Quiba's (1.4) little hymnal *Kaw Kantan Banal* (see comments under 1.13). This one is number 4 in Mr. Quiba's hymnal.

1) **Itandoro mo ko,   O Makapangyayari**
Sa balang kaon ko   komon no mangyari
Ta sikay pwirsa ko   ta makapoy odti,
Sa anyamay anib   makapi-pilibri.

Guide me, O Almighty,
Wherever I go, if possible.
For you are my strength because I am weak;
You are the deliverer from any danger.

2) **Ibi moy gamot mon   makapangyarian,**
Mangampopo komi   sa balang min bi-tang
Pigaw paka-dayo   a kakali-mowan
Ta Sikay ga-got min   ampasimalaan.

Give us your hand, O Almighty.
Embrace us lovingly each step
So that fears may flee far from us,
For it is you we hold on to and in whom we trust.

3) **Tinapay sa langit,   tinapay kan mabili,**
Ando mo kawa-nan   papanganon kami.
Ibi mo, Katawan,   sobra o bastanti
Pigaw kami mabhoy   sa masyon mon labi.

Bread from heaven, our dear Bread,
Don't hold back from giving us to eat.
Give, O Lord, abundant or sufficient
So that we may be satisfied by your perfect love.

4) **Abryan mo, Katawan,   a malinon hobol,**
Lanom bilang kristal   no biliw-biliwon,
Makaglat masakit   tawon anlayamon.
Giya mi kan lawas   sa tatalan kaon.

Open, O Lord, the clear spring
Of water, which is crystal clear when one looks at it,
Able to remove sickness from people with infirmities.
You are always our guide wherever we plan to go.

5) **Sikay kalasag mi   sa salban oras,**
Sa kawkaaniban   maka-pipi-lipyas.
Sa kaalagawan   nin ngalan mon bongat.
Katawan min mabili,   li-mo ni Satanas.

You are our shield all the time,
In dangers able to save us.
At the worthiness of your name alone,
Our dear Lord, Satan is afraid.

6) **Silay Israelitas   kay mo pino-layan**
Sa kosaw nan agos,   lanom kalaloan.
Ganos lan nilipay   a ilog nan Jordan
Sikami, Katawan,   iolalig mo itaw.

You never deserted them the Israelites
In the strong waves and deep waters.
How easily they crossed over river Jordan.
O Lord, treat us like that also.

1.22 Maskin Ayti Lamo Ko Si Jesus 'Jesus Is with Me Everywhere'

This song is number 5 in Mr. Quiba's hymnal (cf. 1.13).

1) **Kay ko angkali-mo maskin ayti kaon,**
Lamo kata tana, O Jesus kon Poon.
Ayti man a logar labay kon aboton,
Milantod maligsa sa komo katotpol.

I am not afraid anywhere I go
As long as you are my companion, O my Master Jesus.
Wherever I want to go,
I'll arrive there well; in you is my faith.

2) **Kay ko tanda orin a kakali-mowan,**
Lamo ko ya tana hi Criston Katawan.
Ta tanda kon potog kay na ko po-layan
Ta siyan talagay pirmi kon ga-gotan.

I don't know what fear is
As long as he is my companion, Christ the Lord.
I know it's true: he does not desert me,
For I'm indeed always clinging to him.

3) **Maskin sa pa-nga-lok iti sa dani ko**
Ta pisa-sambit ko a ngalan ni Cristo.
Maroblom may hawang kot kay ko maano,
Kay maligan-ligan sa yabi tan awlo.

Even in my sleep he is at my side,
For I keep uttering the name of Christ.
Be it dark or light, I will not be harmed.
I will not be disturbed, be it night or day.

4) **Ayti may kaon ko ay si Jesus syimpri,**
Laloy na, Katawan, sa loob nan bali.
Angkaganapan moy kalawangan orbi,
Sa balang soma-way tampol kan domani.

Wherever I go, Jesus is doubtless there,
And especially, Lord, inside the house.
You fill all the wideness of the universe.
To each one who calls, you immediately draw near.

5) **Kanya, O Jesus ko,   Jesus koy nan lawas,**
Sambawan, galangon   min inoras-oras,
Mangakasalanan   pobri mon ovejas,
Kay tandas ansawa   sa komo domawat.

Therefore, O my Jesus, You'll always be my Jesus.
We will worship and honor you every hour,
Your sinful and poor sheep,
We don't grow tired of calling upon you.

6) **Say wana sa Biblia,   Santon Kasolatan,**
Mabotbot magdasal   labay nan Katawan.
Imbis paka-dayo,   madani yan naynay
No sikay mabotbot   sa kona soma-way.

What the Bible says, the Holy Scriptures, is that
God wants us to pray often.
Instead of going far away, he will always be near,
If you often call upon him.

1.23 Kantawon No Bagyo 'To Sing during a Storm'

This song is number 7 in Mr. Quiba's hymnal (cf.1.13).

1) **Bato Kan matiboy,   O Diyos mabli**
Sa langit tan lota   makapangyayari.
Konan syadtin oras   hakloban Mo kami,
Kailangan mi na   Komo paikobli.

You are a firm rock, O precious God,
Almighty in heaven and earth.
At this hour, cover us,
We need now to seek shelter from you.

2) **Sikami, Katawan,   homalilong Komo**
Ay ilampas komi   kamasawan bagyo.
Pakpaon mo pay nan   kapangyarian mo,
Kay kami matigo,   kay maano-ano.

Lord, we take shelter in you,
Bring us safely through this present storm.
Please subdue it through your power
So that we won't be moved or harmed.

3) Amoy ka sa awlo, sa yabi dipinsa,
Homalilong komo no bagyo laloy na.
Linisan moy langit tan lota kapara,
Pakpaon maparas nan mabli mon glorya.

You are our shade during the day and at night our defense,
And we especially take shelter in you when there is a storm.
Clear up the sky and likewise the earth;
Let it subside quickly through your dear glory.

4) Glorya nan Ama, Anak, Ispirito Santo,
Mamakpa, Katawan, anlalakon bagyo.
Inabo mo pay na a aw-inganga-ro
Sa makasalanan komin awa-nak mo.

Glory of the Father, the Son, and the Holy Spirit,
Subdue, O Lord, the raging storm.
Have pity now
On us sinners who are your children.

5) Sikay katambay mi a lawas masindog,
Kalasag ta atap sa tokson malaot.
Kay na laboloy ni Cristo Jesus
Mipahamak kami sa irap tomaod.

You are our helper who is always close,
A shield because you protect from evil temptations.
Christ will not allow
Us to perish in pitiful suffering.

6) Diyos Ama, Anak, Ispirito Santo,
A-say pagka-Diyos, say personay tolo,
Masanta mon glorya manglinis, manglino
Nin langit tan lota, lompar yay nay bagyo.

God Father, Son, and Holy Spirit,
One Godhead, three Persons,
Your holy glory purify and cleanse
The sky and the earth, and the storm will fly away.

1.24 Makaglat Kall-mowan 'Able to Disperse Fear'

This song is number 2 in Mr. Quiba's hymnal (cf. 1.13).

1) **Somia tamon tanda kaon polayowan**
Nin sitamoy tawo sa kakali-mowan
No ambo an-amoy sa kapangyarian
Tan pa-manglabi Na nin mablin Katawan.

We don't know where else to go or run,
We people in fear,
But only to take shelter under the power
And love of the dear Lord.

2) **Ison bongat komo a kalipyasan mi,**
O malabin Ama makapangyayari.
Ayti man ot wari kaon min omari
No ambo sa komo kami paikobli?

Only in you is our salvation,
O dear Father Almighty.
Where else should we go to hide
If not to you in order to seek shelter?

3) **Anyakamay anib a milato-lato**
A kanakoman ni Satanas nanogo,
Bagyo man o layon ay pomaka-dayo,
Sa labi nan Diyos kay tamo matigo.

Whatever dangers may come to us
By Satan's will—things that he caused,
Storm or earthquake—will leave;
Through God's love we will not be moved.

4) **Pa-lasan mo, Diyos, main min katotpol,**
Ibi mo sa komi katiboyan nakom.
Sikami, Katawan, pirmin alalayon
Ta pigaw madayo layam lili-mowon.

Increase our faith, O God.
Give us steadfastness.
Lord always guide us
So that frightened feelings may be far from us.

5) **Anggano gobyirnoy kay tanda okomon,**
Pirmi tanan doday laman pinanomtom,
Say ampamin lisway tan kaksawan nakom
Syay Diyos syimpri, Katawan min Poon.

Even though governments may not know how to judge,
There may be always doubt in our minds.
But the one who gives peace and a courageous heart
Is, of course, the Lord, our Master.

6) **Kanya say gaw-on mi   iintriga mi na**
Odti kapa-pa-sal   sa Poon Namalsa.
O malabin Diyos,   makaolay kay na
Sa kabi-biyay mi   nin a-sa tan a-sa.

Therefore what we will do is surrender
Our situation to the Master Creator.
O dear God, we leave it to you,
The means of living of each one of us.

1.25 Sa-way Koni Jesus 'Call to Jesus'

This song is number 6 in Mr. Quiba's hymnal (cf. 1.13).

1) **Long-on pa, Katawan,   a an-itangis mi,**
Say grasya mo komon   a ipaka-dani.
Sikay kalipyasan   tan maka-pilibri,
Anyamay lomato   sa komin patiti.

Please listen, Lord, to our crying.
May you bring your gifts of grace close to us.
You are our salvation and the one who can deliver us
From any kind of death that will come to us.

2) **Ali kay na, ali kay na,   Katawan min Jesus,**
Kalipyasan komi   tampol mon iabot.
An-idawat mi odtin   ita-talimokod
Ta sikami daan   komo angkao-nop.

Come here, come here, Jesus, our Lord.
Bring salvation to us right away.
We pray for this and kneel for it,
For we have been longing for you.

3) **Somin kamin tanda   nin palamoyan**
Sa awlo tan yabi   ma-pasimalaan
No ambo ka, Jesus,   a tood sa-wayan
Sa komin anak mo   aliston tomambay.

We don't know of any shelter
That is trustworthy day and night,
If it isn't you, Jesus, whom we are calling upon
To quickly help us, your children.

4) **Akayon mo kami pigaw kay mitalon,**
Maglat tampol komi layam lili-mowon.
Ali kay na, Jesus, O Jesus min Poon
A ga-ga-gotan min Bato kan matiboy.

Lead us so that we won't go astray
And so feelings of fear may leave us right away.
Come here, Jesus, O Jesus, our Lord,
Whom we hold onto; you are a firm rock.

5) **Ali kay na, Cristo, Santon Diyos Anak,**
Ta ison sa komoy kosaw pa-miligtas.
Say ngalan mon mabli isa-way min bongat,
Bigla anggomoygoy kampo al Satanas.

Come here, Christ, Holy Son of God,
For in you there is power to save.
At the mere mention of your dear name, when we call upon it,
Satan's camp suddenly trembles.

6) **Sikay Ma-miligtas, sikay kalipyasan**
Sa anyamay anib sa tawon domalan.
Nati ka man pago, pa-morong nabyay
Ay nanginanaway mondon sansinakban.

You are the Savior, you are salvation
From whatever dangers that come to men.
Even though you died, when you came back alive,
The entire world breathed again.

1.26 Katawan, Ilipyas Kami 'Lord, Save Us'

This song is number 3 in Mr. Quiba's hymnal (cf. 1.13).

1) **O Katawan min Diyos, Makapangyayari,**
Mapainganga-ro komin awlo-yabi.
Ison sa lawlangit ay do-ngapan kami
Mangakasalanan a natipon iti.

O Lord our God Almighty,
Merciful to us day and night,
From heaven look down upon us
Sinners who are gathered here.

2) **Salamat, Katawan, ta binyan mon logar**
Mangaligsan tipon tan amplaarap
Ta say tatala mi konan syadtin oras
Soma-way sa komo, mangoman domawat.

Thank you, Lord, for you gave us a place
To gather in health and face each other;
For our purpose at this hour is
To call upon you and pray again.

3) **Iligtas mo kami, O malabia Diyos,**
Sa kapahamakan kay kami omabot.
Sasanigan mi ka, ansa-way pakopkop
Sa labi mon lawas a tood piapos.

Save us, beloved God,
That we will not end in disaster.
We depend upon you and call for refuge.
Your love is always our wish and desire.

4) **Biyan kami, Katawan, nia kapayapaan,**
Galaton Mo komi a kawkasalakan.
Anggan anyay golon angkalayam-layam,
No iti ka komi, may-om kamin naynay.

Lord, give us peace.
Remove fear from us.
Whatever trouble we may feel,
If you are with us, we are always at rest.

5) **Ando biyan dogal, Katawan, lomoob**
Sa nakom mi salak tan li-mo tomaod.
Anggano poso mi kay mipa-patinok,
No maisipan Ka, angkalnop lilikot.

Don't allow it, O Lord,
That anxiety enter our hearts or even fear.
Even if our hearts can't be quieted,
If we think of you, we're flooded with joy.

6) **Ta sika, Katawan, topol mi sa biyay,**
Sa awlo tan yabi ampasimalaan,
Nanglaloy Anak mon bogtong a dalisay
A si Cristo Jesus makapangyarian.

For you, O Lord, are the courage of our lives.
Day and night you can be depended upon,
And especially your Son, the only one and pure,
Who is Christ Jesus, the Almighty.

1.27 Say Awlo Nin Pasko 'Christmas Day'

This original composition of Pastor Alfredo C. Cabero is his entry for the Tina Sambal Christmas Carol Writing Contest in 1983; it won third prize. It extols the meaning of the Christmas message as well as local Christmas customs. I have this song recorded by the author's younger brother, Mario C. Cabero, who accompanied himself on the guitar. The song follows traditional Tina Sambal poetic conventions, but the tune is modeled after contemporary Philippine music.

Pastor Cabero, born in 1949, is not a native speaker of Tina Sambal but speaks it fluently, having grown up in Masinloc. He studied theology and music, and composed quite a few modern Philippine Christian songs, for example, "Buhay Sa Lupa," the original melody of which was used for 1.13. Only recently has he written original Tina Sambal songs; he even won first prize in a previous Tina Sambal hymn writing contest. Pastor Cabero plays a number of musical instruments and is appreciated as a singer by church audiences. He often accompanies his own singing with his guitar.

1) **Lomato anay naman pannon nin Pasko.**
Ampi-liga-liga halos salban tawo
Bana ta si Cristo in-abing sa mondo,
Mamin kalipyasan, yadti tanda tamo.

Christmas time has come again.
Almost everybody is rejoicing together
Because Christ was born on earth
To give salvation, as we know.

Koro: Say awlo nin Pasko no isip-isipon,
Masyadoy alaga no potog-potogon.
Dapat ibalita say labay totolon:
Ison koni Cristo kalipyasan tawo.

Refrain: Christmas Day, when we think about it,
Is very precious, when we consider it.
We should tell others what it means:
The salvation of mankind is in Christ.

2) **Pa-mami nin tambay, salban rawrigalo**
Manggaw-on nin anak tagon matontawo.
Losob sa nakom lay anodtin trabaho,
Man-ibi sa tawo ka-si-ayan sintimo.

Our giving help and all the presents
That old and young are making—
They do this kind of work willingly,
Giving others even their last penny.

3) **Kanya yadtin Pasko no pa-pag-aralan,**
Say totoro na kot balitok sa salban.
Kay yay na masira yadtin kayamanan
Bana ta sa langit say pinangibatan.
Pasalamat tamo sa awlo nin Pasko!

Therefore Christmas, if we consider it well,
Has a message that is worth gold above all else.
This wealth will never fade
Because heaven is its origin.
Let's give thanks for Christmas Day!

1.28 Ari Sa Lalabangan 'King in a Manger'

This Christmas carol, which emphasizes the lowliness and sufferings of Christ's earthly life, won first prize in the 1983 Christmas Carol Writing Contest (cf. 1.27). It was composed by Pastor Norman E. Edquilang (see 1.16) and is one of his three entries for that contest (the others being 1.29 and 1.30). It follows Tina Sambal rhyming rules but not the dodecasyllabic line pattern. Pastor Edquilang recorded this song on cassette to his own guitar accompaniment.

1) **Tomaor a pa-sal na nin Katawan**
Sin siya ay in-abing sa lalabangan.
Somin silay nan ma-kit ma-handaan
Kanya ta itaw tanay inogotan.

Our Lord's circumstances were poor
When he was born into a manger.
They found no other place to stay,
That's why they ended up there.

Koro: **Ari sa lalabangan,**
Dapat pagsirbiyan,
Ida-ton sa konay salban,
Byay tan yay kayamanan.

Refrain: King in a manger,
We should serve him,
Give him everything,
Our lives and riches.

2) **Ka-ka-ro yay biyay ni Jesu-Cristo**
Sin Siyay sinömi-ban anan daoto.
Iniwanan ay balin karpintiro,
Antomambay ot sa salban trabaho.

How pitiful was the life of Jesus Christ
When he had grown up a little;
He lived in a carpenter's house,
Helping with all the work.

3) **Lalo yan nairapan yay Katawan**
Sin sikoy dinondon na sa kasalanan.
Bino-bogbog, indo-ra, niloraan,
Impasak sa kros, O sangkairapan.

And the Lord suffered even more
When he redeemed me from sin.
He was hit, kicked and spit upon,
Nailed to the cross—oh, what suffering!

1.29 Kanaboan Nin Pasko 'The Meaning of Christmas'

This Christmas carol is a composition of Pastor Norman E. Edquilang (1.16) for the 1983 Tina Sambal Christmas Carol Writing Contest. Its purpose is to inspire people to consider the true meaning of Christ's coming to earth (see also 1.28 and 1.30). It is exceptional with its five lines per stanza (cf. 1.7) and irregular line lengths within a verse. Yet in rhyming it follows traditional Tina Sambal conventions. The melody is contemporary Philippine. I have a recording of this song by the author to his own guitar accompaniment.

1) **Yay kanaboan nin yadtin Pasko**
Man-ibalita sa tawtawo
Lalon-laloy na sa komoyo
Pigaw salban kay ana nin ki-kano
Bana ta tanda moyo.

The meaning of this Christmas
Is being told to the people,
Especially to you,
So that no one will any longer enquire—
Because you will know it.

Koro: Kanaboan ay si Cristo
A nonaoy 'ti sa mondo.
Siya ay Diyos, Namalsa kontamo,
Bayar kasalanan sa Kalbaryo.

Refrain: The meaning is Christ
Who came to earth.
He is God, our Creator,
The payment for sin on Calvary.

2) **Pakaisipon mo yadtin Pasko**
Kay nin ma-ma-min a komposo
Say kayamanan tawtotoro
Tongkol sa byay, no pa-noy pamama-yo
A anggaw-on ni Cristo.

Think carefully this Christmas:
Compositions cannot exhaust
The wealth of teaching
About life, how the change comes about
That Christ is performing in us.

3) **Anya yay Pasko para sa komo?**
Malinis wari yay poso mo?
Makanaboan yay biyay mo?
Ta no kai, domani koni Cristo,
Syay tambal tan rimidyo.

What is Christmas to you?
Is your heart really clean,
Your iife meaningful?
For if not, come to Christ,
He is the remedy and help.

1.30 Pasko, Pasko 'Christmas, Christmas'

Pastor Norman E. Edquilang (1.16) recorded this song on cassette accompanying himself on the guitar. He followed modern trends in composing the melody, and consequently the line lengths are not regular. Verse 2 has exceptional AABB rhyme.

1) **Pasko, Paskoy nay naman,**
Yay awlon kay ma-li-lingwanan.
Maski nan sangkaboyotan ay angka-panomtoman,
Pa-mipa-kit nin kaalagawan.

Christmas, it's Christmas again,
The day that will never be forgotten.
Even though it happened long ago, it's remembered
To show its importance.

Koro: **Pasko, Pasko!**
Pa-monaoy nan Diyos sa mondo.
Naibat Itaw sa langit, naglalaman Yan tawo,
Nagdya-dya bana komo, bana kongko.

Refrain: Christmas, Christmas!
God's coming down to earth.
Coming from heaven, He became man
And suffered because of you, because of me.

2) **Kanya ta sambawon ya,**
Poliason ta yay linggas na.
No pa-no silay pawpastol tan tawon mangaronong,
Byay tan yaman la konay inda-ton.

Therefore let's worship him,
Let's behold his glory.
And like the shepherds and wise men,
Let's offer him our lives and riches.

3) **Byay mo konay abriyan,**
Ipalinis yay kasalanan.
Yay maptog a kaligawan ambo sa kayamanan,
Konan bongat ni Criston Katawan.

Open your life to him;
Let him clean it from sin.
True happiness is not in riches,
But only in Christ the Lord.

2. Aral (Hortatory Songs)

2.1 Biyay Kata-tawo 'Song about Growing Up'

This traditional song describes in detail the hardships of parents in raising children. Verses 2 and 18 explicitly state the aim of the song: to remind children to be grateful to their parents for all their sufferings and labor. Such gratitude is a basic Tina Sambal value prevalent among all peoples of the Philippines. The rhyme and verse patterns are traditional.

Because of the song's length, opinions vary as to whether it belongs in this category of hortatory songs, which are usually shorter, or in the category of life-story songs. My conclusion is that it should be classified with the hortatory songs since the content is not the life story of any particular person.

The following version came from Mr. Ernesto E. Ebilane (born in 1928), who is from Panayonan, Candelaria. He has been singing from his youth and is still being asked to give special numbers on social occasions such as birthdays, family reunions, and wakes. His favorite songs are long epic poems. He learned the songs when he was young from the notebooks of various people.

I also have a printed version of this song by Mr. Mateo E. Quiba (See Quiba 1977b) and a version recorded in 1979 on Panglit Island, San Lorenzo, Masinloc, sung by Mrs. Lucia C. Dequinia (born in 1929). She is the wife of Jose E. Dequinia (see 5.5) and the niece of Mrs. Francisa A. Calma (see 5.7). On Panglit the melody was referred to as *ponton Sta. Cruz* 'Sta. Cruz melody'.

1) **Sikoy pasantabi sa kabiliwan moyo,**
Sinyoris a tipon a itin ka-dongo.
Silinsyon domali, dawat inganga-ro
Ta ikanta ko pay biyay kata-tawo.

Excuse me, please, you noble people,
Gentlemen who are present here.
Silence for a moment, I humbly ask,
For I'll sing about growing up.

2) **Mandako man wari tanda tamon salban**
Kata-tawo tamon daya a ibatan,
Ambo para-para a kawkanakoman
Pa-milbi matoa tagon pa-migalang.

Even though we all know
That as people we all come from the same origin,
Yet our hearts are not the same
In recognizing our parents and giving them respect.

3) **Ta sa nakom dili nakwa koy obsirba**
Ta lako angka-kit konlan kawkapara
Kasolokan nakom sa konlan matoa.
Kay somin ogotan, madayo yay grasya.

I myself made that observation
Because many of our fellow men can be seen
Who have rebellious minds towards their parents.
Nothing good will come of them—heavenly graces are far off.

4) **Da-raoto doman a kawkairapan**
Lan silay aw-indo no silay manginaw?
Inawit la tamo nin syam a bolan
Sa lalo nin tiyan kot itaw mampi-wan.

Do you think the hardships are few
That mothers go through when they are pregnant?
They carry us for nine months
When we live in their wombs.

5) **No maabot anay oras tamon lomwas,**
Angkalo tamoy nan inanaway maglat.
Ikalwan patiti sitamoy awa-nak
Ta bilang manlipay sa lotong nan layat.

When it is time for us to come out,
We nearly stop breathing.
We children are second as a cause of death,
For it is as if they crossed through deep waters.

6) **Tomaod yay indo no isip-isipon,**
Biyay a poonan sa Diyos mantotpol
Bilang si Moises katiboyan nakom
Sin nangwa yan layi nan Diyos a Poon.

Poor mother, when we think about it,
She risks her life, trusting in God
With a steadfastness like Moses
When he obtained the Law from the Lord God.

7) No main tamoy nan lowa o toloy bolan,
Itaw anan potog a kawkaliliktan
Lan silay matoa, say kalimbawaan
Bilang a-say minos kay tanda parawan.

Now, when we are two months old,
That's when there is real joy;
For the parents, it's as if they are
Out of their minds, it can't be compared to anything else.

8) Pa-ngolaw-kolaw la kontamon awa-nak
Kot nangasasari sa boboy manlomwas,
Man-iwari-wari sa kontamoy labas,
Mi-ga-got nin onor tagon orbanidad.

In playing games with us children,
All kinds of sounds come from their mouths;
They describe good things to us
Like preserving honor and having good manners.

9) Sa pa-nganlong-kanlong tan pa-ngolaw-kolaw
No mantangis tamo, no anyay bara-nan,
Tingkap la tomaod indo a dalisay,
Ikanta, iyaya, dokrok, laran-laran.

They hold us and play baby games with us.
When we cry, for whatever reason,
The others look desperately for our serene mother
To sing and hold us, walk us around humming a tune.

10) Makaka-lok naod abig pa-miyaya
Nan tomaod indo, laran-laran kanta,
Ba-yo la amalon iparna ana
Pigaw kot sitamoy ma-lok nin magana.

Of course, we fall asleep being rocked so well
By our poor mother, singing lullabies.
Then how carefuly she puts us down
That we can sleep well.

11) **Mako yay nay indo   sa laloman gawa,**
Sylmpri atinsyon nay   kay angkalawa
Nin manglayam-layam   makaikna bigla,
Dapokpokon tamon   mapalna, mayatna.

Then mother goes to do other things.
Of course, her attention is not withdrawn,
Keeping watch in case we suddenly awake.
They calm us gently and with care.

12) **No komaray ana,   midyo mananggogang,**
Itaw anan potog   a kawkairapan
Lan silay aw-indo,   lawas angkalayang
Ta ola misorsor   pilit ma-sakitan.

Then we start crawling and standing up.
That's when it's really difficult
For the mothers; they are always afraid,
For we might fall and so get hurt.

13) **No lomalakoy nay   anak a inaro,**
Itaw ana ma-kit   a pasinsyan indo.
Lawas aloyonon   sawsilap tan tigo
Ta ola mabigla   sa ayran manabo.

When the beloved child already walks,
That's when the patience of the mother will be seen.
She's always following the child with glances and movements
For the child might suddenly fall down the stairs.

14) **Sobol a pasinsya   lan indo tan ama,**
Kontamon awa-nak,   somin kasa-sawa.
Man-itpol lay salban   aw-irap tan dya-dya
Pa-mabli kontamon   masolok sa motya.

The patience of mother and father are like a spring,
Never tiring of their children.
They endure all difficulties and sufferings,
Loving us more than pearls.

15) **No somi-ban ana   ta babayi anak,**
Sa liking nan indo   sitamoy kay gomlat.
Say pa-ngalaga la   nin bongan masitas,
Bilang a-say oybon   a kay labay maspak.

When we are already grown up—if we are daughters,
We never leave our mother's side.
She cares for us as for the fruits of flowering plants,
As for an egg that she doesn't want to get broken.

16) **No maabot ana a kapanaonan**
Anak a lawlaki sa kawkaka-karaw,
Nakom lan matoa a kay mada-daygan
Pa-manomtom konlan anak a linmakwan.

When the time comes
That the sons start roaming around,
The hearts of the parents cannot be at ease
Thinking of the children that have gone away.

17) **No babayi anak kot layang-layangon,**
Lalo no dalaga, matoan isipon
Ta kay angga-gotan a pa-magnanakom,
Ola-no mangolay, gosto lay sonolon.

If the child is a girl, they are always fearful.
Especially when she is a teenager, the parents worry,
For it's not in their hands that she'll be sensible.
Maybe she'll become willful and follow her own wishes.

18) **Amotod sitamo masi-ban a otang**
Sa ama tan indo, daya a ibatan.
Tartaron lay botol katagon ot laman,
Kay ot makabayad sa sinoson midmang.

That's why we are greatly indebted
To our mother and father from whose blood we came.
Even if we chopped our bones into pieces and also our flesh,
We still couldn't pay even for the milk we sucked.

19) **No silay awa-nak bigla magmasakit,**
Matoantawo kot golo-goloy isip.
Pa-nga-lok lay kolang anggan kay omabig,
Anak lan inaro, a kay malalis.

When the children suddenly fall sick,
The minds of our parents are worried.
They lack sleep until we are well,
They can't leave their beloved children.

20) **Itgon koy na iti, syadti nay anggawan**
Tomaod naabot kon pinag-aralan.
No main mamanos tan mamintas bilang,
Kaolay kamoy nan mamno kakolangan.

I'll stop now, this is the end.
It's poor what I reached in my studying.
If there is someone who wants to find fault or criticize,
It's up to you to fill in what is lacking.

2.2 Kantan Kaso-sonol 'Song of Obedience'

This song extols the Philippine value of obedience to one's elders. The singer expresses willingness to obey those who asked him or her to sing, giving reasons why obedience is good and necessary. The same topic occurs in songs 4.2, 4.3, and 4.4.

This song was composed by Mr. Evaristo E. Eclevia (1.3) and was obtained in written form from Mr. Jose S. Menor's personal collection (see 2.11). I also have a recorded version on cassette sung by his wife, Mrs. Irene E. Menor (see 8.4). A transcription of the melody is in Appendix 5.

1) **Sinyoris a tipon, sikoy pasantabi**
Bomtal mamalikas, mamiwari-wari,
Sa moral a gawa dapat kiogali.
Salion magkantan salitan Sambali.

Gentlemen who are gathered, I ask for permission
To open my mouth for a description
Of some good behavior that should be imitated.
I'll try to sing in the Sambal language.

2) **Ta naobliga yay makabos kon poso,**
Naayat sa abig armonyan pa-nogo.
Sa moral a gawa dapat papitoro
Ta karangalan la nin ama tan indo.

For my dull mind feels obligated,
Convinced by the perfect harmony in calling me.
We should learn from good deeds,
For that is an honor to our father and mother.

3) **Maskin siyay anak ibat ya sa ladya,**
No maipalmaw ya sa doka a gawa,
Lalaman nan dili a nadama-dama.
Sayang anay dangal ibatan nan daya.

Even though children might come from a noble background,
If they get accustomed to evil deeds
They'll abuse their own bodies.
Then the honor of their ancestral blood will be lost.

4) **Kaparan awa-nak,   say bagay kontamo**
Gomalang sa sabtan   mawmatoantawo.
No maln manogo,   dapat mamin gosto.
Ambo tanan doka,   ikarangal tamo.

You who are sons and daughters, as I am, it behooves us
To honor those whom we call elders.
If someone gives us orders, we should please them.
If it's not something evil, it will be an honor for us to do so.

5) **No matoantawo   kawkasa-salita,**
Lalo no sarili   nin indo tan ama,
Dapat pakagalang   konla, pakadangka
Pigaw no sitamoy   lawas ipagponya.

Speaking to elders,
Especially if it's our own mother and father,
We should respect and honor them
So that they will always be proud of us.

6) **Pag-aralan tamo   a pa-makiarap,**
Sa matoantawoy   paka-dangka lawas
Pigaw no sitamoy   somin maipintas,
Dayawon la tamo   ta educacion anak.

Let's learn how to face
Our elders always respectfully
So that we will be blameless
And people will praise us, for that shows the training of a child.

7) **Ando ipag-ogali   maki-lamo-lamo**
Sa konlan tawtawon   anggogwa matiko
Ta pigaw sitamo   a kay nin mibalo
Makagawa kontra   sa Masanton Sogo.

Let's not make it a habit to associate
With people who do crooked things
So that we won't be mistaken
For those who do things opposed to the Sacred Law.

8) **Itgon mi na iti, matoan marangal,**
Dispinsawon moyoy pobria nababaan.
Ialimbawa ko sa a-say ampanginaw,
Nakasonol ana, kay anan maglatan.

We'll stop here now, honorable elders,
Forgive the inferiority of what I was able to do.
If the one who sent me were compared to someone pregnant,
She wouldn't have a miscarriage because I've obeyed.

2.3 Iti Sa Islas Pilipinas 'Here in the Philippine Islands'

This song is addressed to children and, indirectly, to parents as well. The life of school children is vividly described. Then follows a warning to those who always play to the effect that they will not know how to write when they are grown up. The song has a lively *zarzuela* tune (1.3), which makes it delightful for singing on social occasions. The song has six verses according to the lyrics, and the verses are sung to two different melodies, alternating with each verse. An alternate analysis would be to consider the song as having three verses of eight lines each.

The composer is Mr. Evaristo E. Eclevia (1.3). I have a recording of it by Mrs. Preciosisima E. Ebueng (born 1922) of Binabalian, Candelaria. Mrs. Ebueng used to sing on various social occasions. She taught herself to sing by practicing songs that she heard others sing.

1) **Iti sa Islas Pilipinas**
Kabotbotan maligan lawas
Nanglalon ma-plaarap
Kalabongan la nin awa-nak.

Here in the Philippine Islands,
Usually it's always happy,
Especially when there is a gathering
Of a great number of children.

2) **Nanglalo sa iskwilawan**
No magritiray nay salban,
Say ligay mangka-palatan
No lomalako iti sa dalan.

Especially at school
When everybody is going home,
It's as if happiness is arriving
When they walk through the street.

3) **Kala-lato la sa bawbali**
Nin silaodti aw-istodyanti,
Magpoyat mikakayabi
Ta aralon liksyon a inimbi.

When they reach their homes,
These students,
They stay up all night
To study their given assignments.

4) **Sa inganga-ro nan Diyos**
Ta kapilitan tomaod,
Loway bolan bongat a naabot,
Naka-tanda anay namaot.,

By God's grace,
Because they are naturally so eager,
It takes only two months
And they have already learned something.

5) **Kot silay lawas mampiikap,**
Sa donong sila ay lipyas.
No tomokling anay idad,
Ni ngalan kay maisolat.

But those who are always playing,
They are free of knowledge.
When they reach old age,
They can't even write their names.

6) **Ta pa-no man somin sa nakom**
Ta gato a man-arapon.
Kanya ando tamo gaw-on
Ta say tinoboan kawaon.

How else can it be, for they don't mind.
They follow their restlessness.
Therefore let's not do that,
For we should have pity on our native land.

2.4 Say Pa-sal Nin Dawdalaga 'The Situation of Young Girls'

This song is a parable about the life of young unmarried girls. They are compared to beautiful flowers, a common Tina Sambal comparison, and warned to watch out for the insects that may ruin them, suddenly and irrevocably. The same topic is also treated in song 2.5 and 4.8, though the latter does not contain an overt admonition like this one and is therefore classified as an entertaining song.

The form of this song is deficient in rhyme, and the verses do not even have regular lines. The popularity and beauty of the song rests upon its figurative speech, its valuable moral lesson, and a pleasing tune. (The authorship is unknown, but since it was among other compositions by Mr. Damian H. Ebuen it may be his.)

1) **Balang a-say bolak a mampi-wan ya sa ta-gay,**
Wamo somin pangongopas.
Mandopa-dopaan lan aw-ayop manlompar,
Ison pangibatan kapi-ngapan kot malaglag.

Every single flower that dwells on high
You'd think would never fade.
Flying insects alight on it.
That's the reason why it falls suddenly.

2) **Sa ta-gay no mapoti, somin anan ombabali.**
Anyay gaw-on no anodti? Somin ana sylmpri.
Ba-yo salitaon, kalma koy anodti.
Ayti man anay bawbangloh, kari ayti?

Once it has been picked from above, there is no turning back.
What can you do if this has happened? Nothing at all.
Then one might say, "Such is my fate."
Where is now the fragrance, where could it be?

3) **Kinawili la kan bina-bantayan,**
Halos kay la ka labay ma-mantsawan.
No nakwa la kan malabay,
Ba-yo la ka ot wari lakwanan?

They raised you watching over you.
They never wanted you to get dirty.
When those who wanted to catch you have caught you,
Will they not just abandon you?

4) **No maisip moy nangyari**
A kalma moy anodti,
Say pa-sal mo tomaod
Somin anan sirbi.

If you think about what happened,
And what your fate is
In your poor condition,
You are worthless.

2.5 Sin Sikoy Anak A Makalog 'When I Was a Little Girl'

I recorded this folksong of uncertain origin in the barrio of Panayonan, Candelaria. Even though it does not follow the poetic conventions of rhyme and regular lines well, the melody and the moralizing content appeal to the Tina Sambal older generation. I have several cassette recordings of it, all very similar.

1) **Sin sikoy anak a makalog,**
Lawas pialok-alok.
No sikoy nay omlok,
Indo koy kay nay makaka-lok.

When I was a little girl,
I was always kissed.
And when I would cry myself breathless,
My mother could not sleep anymore.

2) **Anya pay nan dya-dya,**
Inay ko tomaod,
Halako no somi-ban,
Masyadon kasotilan
Sa sabtan Inay.

What suffering,
My poor mother!
But when I grew up,
I was very rebellious
Towards the one called mother.

3) **Kanya ta sikamoy**
Dawdalaga sawanin,
Ando ki-polayo
Ta panomtomon a inay.

Therefore all of you
Young girls now,
Don't elope,
For remember your mother.

4) **Isipon lawas,**
Ando kaliwawan
A syay matoantawoy
Ando pagtraydoran.

Always remember,
Don't forget:
Concerning your parents,
Don't betray them.

2.6 Wawali 'Advice for Newlyweds'

This song was probably composed for a wedding banquet or as an intermission during the dance following it. I was told that it can also be given as a special number at any social gathering. It is an admonition to a bridal couple to keep their marriage as pure as that of Mary and Joseph (see also 6.1.).

I copied this song from the collection of Mr. Juliano E. Bautista (born 1918), a resident of Sta. Rita, Masinloc. He loves to sing Tina Sambal traditional songs and would sing at social gatherings when asked for a special number. The majority of songs in his notebook are religious songs.

Mr. Bautista has shown his poetic ability many times as a go-between in wedding negotiations, especially on behalf of the bride's parents (see sec. 1.4.3). He is able to make up verse on the spot and can conduct the entire conversation by singing if his counterpart can do the same. He is also able to hold his own in a *banggaan*, a rare art nowadays (see sec. 1.4.5).

1) **Mo-na kon dayawon tan da-ton ondra**
Silay mapagalang a nobyo tan nobya
Ninakom nan Diyos na-pikalma sila
Ni Totoy, ni Nene kot na-plasa-sa.

First of all, I praise and give honor
To the honorable bridegroom and bride.
It was God's will that they should find each other,
Totoy and Nene who were united.

2) **Iaboloy na komon Diyos a Katawan**
Say pa-milabi lay kay ma-yangatan
Mi-labin maabig sa lo-gan lan mabyay,
Mi-sonol-sonol sa salban nin bagay.

May the Lord God grant
That their mutual love not be defiled,
That they love each other well as long as they live,
And that they obey each other in all things.

3) Itaw sila komon   miolip, mipara.
Sa angka-salita   sagrada pamilya:
Si ama San Josep   tan si Santa Maria,
Say pa-milabi la   kay na-biyan mantsa.

May they both imitate and become like
What is called the Holy Family:
Father Saint Joseph and Saint Mary,
Whose mutual love was undefiled.

4) Bagay pag-oliran   nin tawon Kristyano,
Bagay ogalion   sinoman a tawo,
Komitan yaodtin   dibinon ihimplo,
Maalagan aral   sa nobya tan nobyo.

It's fitting for Christian people,
Fitting for any person,
To remember this divine example,
A precious teaching for a bride and bridegroom.

5) Kanya ta sikamo   a ba-yon ingkasal,
Komitan yaodti   a sagradon aral.
Domawat sa Diyos,   ando kaliwawan
Ta pigaw sikamoy   biyan nan kakalmaan.

Therefore you newlyweds,
Remember this sacred teaching.
Pray to God, don't forget it,
So that he will give you good fortune.

2.7 Say Inogali Pa Yapoy Totolon 'May I Tell of an Old Habit'

This song is about a wife who is upset because her husband seemed to be looking for another woman. It describes vividly the feelings and actions of the wife, who is ready to leave her husband for good. The husband finally tells the truth, that he is only pretending, and assures her that he is now convinced that her love "isn't fake, after all." The moral at the end praises true love, love that will shed tears for a husband, in contrast to mercenary love that enchains a husband.

Considered a hortatory song here, this song was also given to me as a *poga-poga* song by Mr. Pedro E. Francisa of Panglit Island, San Lorenzo, Masinloc (see 11.5). The version here, contributed by its author, Mr. Segundo M. Molino of Lucapon, Sta. Cruz, is complete with a beginning verse of address and a final verse containing a moral. Mr. Francisa's version consists only of verses 1-3 and 5-7, omitting the verse (8) that influenced Mr.

Molino to classify this poem as a hortatory song. I assume that the melody is the same in both towns. The form is traditional in its rhyme and verse patterns.

Mr. Segundo M. Molino (born 1917) is well known in Sta. Cruz as a singer who also composes songs of his own for special occasions. People often go to him when they need a song to help solicit funds for a fiesta candidate.

1) **Say inogali pa   yapoy totolon**
No wari mangyari   labay moyon long-on
Ta say mampi-labi   awit nin ola-lom,
Tood ta kay maglat   salban pawpasosol.

May I tell of an old habit.
Maybe you'd like to listen to it.
For love is accompanied by suspicion,
Naturally so, for not all hurt feelings can be avoided.

2) **Ta main anamaot   nin a-say lalaki**
A labay manobok   nakom kaamball.
Namiliw kanwari   nin a-say babayi
Ta pinakiirgowan   nin a-say diskarti.

So there was once a man
Who wanted to test his wife.
He pretended that he had looked for a woman
And had talked about a certain desire.

3) **Syay kaamball balo   mampasosol yay na,**
Sira anay nakom,   mabyat anay lopa,
Pintos anay olo   ta nira sa kama.
Kay yay na nin mangan   ta mantangis yay na.

But the wife was now hurt.
She was heartbroken, sad of face.
With her head wrapped up, she lay down on the bed.
She didn't eat anymore because of her crying.

4) **Syay lalaki balo   ta galaw nan bongat**
Mamaimis-imis   tan maaapoap.
Syay babayi balo,   pilit man-idagdag
Ta mampikalaron   nay tatambong, kakayat.

The man, since he was only joking,
Kept on grinning and gently stroking her.
But the woman insisted on making it worse,
For she punched and also bit him at the same time.

5) **Say irap nakom nay   kay na ma-bonbonan,**
Binalkot nay dolos   ta siyay makisyay.
"Ta anyamay sirbi ko   no wanodti nan lamang
Ta gaw-on mo kon bongat   orongan-lakwanan?"

She couldn't control her heartache;
She wrapped up her clothes in order to separate from him.
"For what good am I when it's always like this
You continuously leaving me and coming back as you please."

6) **Koyay nay babayi,   soson anay balkot,**
Na-kit nan lalaki,   kinwa ta inakop.
"Ando mo pa yapon   lalakoy itoloy
Ta ipasawang ko komoy   laman loob-loob.

The woman was about to go, now carrying her bundle on her head
When the man saw it, he took her in his arms.
"Please don't continue to go now,
For I'll explain to you all that's in my heart.

7) **"Kalinpotog-potogan   kanya ginawa ko**
Ta sinobok kon bongat   a pa-manglabi mo.
Sawanin ko nalsob   ambo paytin palso
Alison mo pay na   sa lalo kolop mo."

"Truly, I only did it
In order to test your love.
Now I realize that it isn't fake, after all.
Just forget about it now."

8) **Say kaamballi payti   no ma-ponta nay labas,**
Kay la mangkawa-nan   lowa lay mapagpag.
Kot no ma-pontawan moy   aro pilak bongat,
Say ogot-ogotan   kay kay na makalwas.

And so if one finds a good spouse,
It will be one who won't hesitate to shed tears.
But if one happens to find a love who is only after money,
The consequence is like being caught in a trap.

2.8 Liksyon Maari Ikanta 'A Singable Moral Lesson'

This song, a composition by Mr. Damian Ebuen of Candelaria (see 1.8) is an admonition to general moderation and care in making decisions. It is addressed to a person whom the author calls "dear brother," a term that can be used for fellow Tina Sambals even if they are not blood relatives.

(For a similar poem, see 1.10.) The verses of the poem are in traditional Tina Sambal form but without the elaborate opening or closing addresses used for larger audiences.

1) **Ando pakagannat, mablin talakaka,**
Sa dawdisisyon mo midyo pa-palna ka.
Pag-aralan labas, dapat maimorya
Ta tambayan Na kan Diyos a Namalsa.

Dear brother, do not hurry,
Be careful in your decision.
Study it well, it should be evaluated,
For God, the Creator, will help you.

2) **Salban ampagdisidir nin bawbiglaan**
Kay mo ma-pilasap, kay maalinamnam.
Imoryawon yapon pigaw ma-tawayan,
Ola-no maalat o kari matabang.

All you who decide hastily,
It's as if you can't savor, can't taste it.
Analyze it first so that you can discern
If it is maybe too salty or if it tastes flat.

3) **Sawanin sailon, ola-no mitama**
Daoto-daoto, ando nin mabigla.
No bilang sa taway manlotoon kona,
Mapatnag no tama, malasap sa dila.

Now try it, maybe you'll get it right.
Little by little, not abruptly—
As in tasting when one cooks fish,
It's obvious when it's right and delicious to the tongue.

4) **Ando biglaon a kawkaisipan**
Ta ison yay yawis nin kawkaronongan.
Ison ampangibat kapalindawayan,
Layam nin salban pawpartin lalaman.

Don't force your mind to decide at once,
For that is the key to wisdom.
That's the origin of peace
That will be felt by all parts of your body.

5) **Ando ka mamasa   nin ta-talabiton,**
Ison ya somipot   a malinon sobol
A mampangibatan   sari-sari donong,
Toyo mo sa saytin   mondon nika-roblom.

Don't hurry when you read,
For that's where the clear spring originates,
The source of knowledge,
Your torch in this dark world.

6) **Bombonan mo komon   a aw-amot olo,**
Say gaw-on sawanin   kot ipadilap mo.
Ta ison yay labi   sa kaparan tawo,
Layop nan lalaman   a labay ni Cristo.

Control yourself when you get hot-tempered.
What you might do now leave until tomorrow.
For that's love for your fellow men,
A cool temperament, pleasing to Christ.

2.9 Anya Pay Nan Ligan Biyay Lan Silay Ma-malbwat 'How Happy Is the Farmer's Life'

The life of a farmer is the theme of this song contributed by Mr. Pedro Elefante from Lawis, Candelaria (see 1.6). It is said to be a composition of Judge Gerardo E. Elicaño of Masinloc. It is an admonition to be industrious (cf. 2.10). The line length does not follow the traditional Tina Sambal pattern and the rhyme is not quite correct (see vs.1), but the poem still enjoys popularity with the older generation because of its catchy melody and its valuable moral lesson.

1) **Anya pay nan ligan biyay lan silay ma-malbwat**
Lalon-laloy na no silay masipog nin lawas.
Kay ma-bitilan anggan maka-no man a lalaman,
Iabolay nan Katawan a kaligsawan.

How happy is the farmer's life,
Especially if they are always industrious.
Their stomachs will never be hungry,
And the Lord will give them health.

2) **Kot no wari ta pa-pakatamlar ya**
Ta bagal-bagalon nay tigo lalaman na,
Ambo bongat para sa sarili a ma-pabitil na
Nokay sa inaro, anak tan asawa.

But should it be that he is lazy
And slow to move his body,
He will cause not only himself to be hungry
But also his loved ones, his children and wife.

3) No syay kalliliktan a mantlngkapon mo,
Mananaman ka sa inawlo-awlo.
Ando ka maliwa sa maipagkabyay mo
Ta syay ombabali sa soyot a awlo.

If you are looking for happiness,
Plant day after day.
Don't be distracted from the source of your income
Because you'll regret it in the end.

2.10 Ayop Man Paytaw Main Disposisyon 'Even Animals Have Wisdom'

This song gives a warning in figurative speech to lazy people (cf. 2.9) who do not plan ahead. Animals that plan ahead for rainy season and food shortages are given as examples of industriousness. Besides the beautiful figurative speech and a lively tune, the song is also perfect in rhyme and has traditional dodecasyllabic verses.

I recorded this song in 1978 on Panglit Island, San Lorenzo, Masinloc. It was sung by Mrs. Erminia D. Francisa, the wife of Mr. Pedro E. Francisa (see 11.5). Mrs. Francisa, born in 1901, has a wide repertoire of Tina Sambal songs and enjoys singing to her grandchildren and also on special occasions on the island.

1) Ayop man paytaw main disposisyon,
Tanda gomwa bali na-pi-tobon-tobon.
Sa ta-gay nin kayo itaw man-ipa-dong
Ta atap lay naod maabot nin lanom.

Even animals have wisdom to plan ahead,
Knowing to build houses next to each other.
They build them high up in the trees
Being careful not to be reached by the water.

2) Tomaod a pa-sal biyay ni andirit.
Mahkit anay tiyan, malalo a bosis,
No kay nay na magawa nin magka-kantoris
Tan magmo-moransan masakit a abig.

But pitiful is the living condition of the cicada.
There is a gnawing pain in her stomach; her voice is deep,
When she can no longer perform as a singer
And dance around so beautifully.

2.11 Kantan Politika 'Song about Politics'

Political songs in Tina Sambal fall into two categories: carols that are sung house to house to promote a certain candidate (see 8.9) and those sung at intermissions to entertain during a political meeting. This somewhat satirical composition is an example of the latter and is in traditional Tina Sambal style. I contemplated classifying it as a *poga-poga* because of its humor. But for Sambals, this song is hortatory because it contains a lesson, namely, that at election time neither candidates nor voters are likely to tell the truth.

The composer, Mr. Jose S. Menor (see 2.11), was born in 1919 in the barrio of Naulo of Sta. Cruz and settled after marriage in his wife's barrio, Panayonan, Candelaria. There he is well known for his ability to compose songs, that is, make new texts for existing tunes. Most are caroling songs for All Saints' Day, or fund solicitations for fiesta candidates or political candidates. He also composes entertaining songs for special occasions.

Too embarrassed to sing as a young man, Mr. Menor began his career as singer and composer only after he married. His first singing experience was in playing death wake games, where no participant can refuse to sing (see sec. 1.4.4). Whenever participants run out of verses to sing, they start making up their own, and that is how he discovered his poetic ability. Later he joined caroling groups and then started composing songs of his own for caroling. Now people from different barrios come to him with requests for songs, especially if they are related to him. At weddings, birthdays, and dances, he is often asked to give a song during an intermission.

1) **No lomato anay tyimpon politika,**
Lako sa tawtawon say nakom maliga
Ta mag-ipiktoy nay si-ban a bintaha
Sa konlan malabong a oportonista.

When the time for politics arrives again,
Many people are glad,
For great advantages will come about
For the many opportunists.

2) **Tan lomwas anamay masyadon karinyo**
Ta pa-ngo-komosta lan kawkandidato.
Poro mangasamit a salban tirmino
Pigaw makaayat malabong a boto.

Again there appears excessive affection
For the greetings of the candidates.
Their expressions are altogether sweet
In order to win many votes.

3) **Salban sawsalita bilg mangasamit.**
Antabay, abrasa, masyadon mapilit.
Tan no mingsan pa ot mala ot kawkowit,
Awit a postora, strok a masakit.

Every one of their words is sweet.
Arms around people's shoulders and hugs are used to coerce.
Sometimes there is also pinching
With an extremely affected pose.

4) **Say gawgalasgas la tan aw-abig nakom,**
Pinasnagan orin, kay dapat pi-polon.
Ta biliwon tamo, malbas a eleksyon
Lopan kandidato masyadoy nan alsom.

The happiness and kindheartedness
Are fabricated and should not be trusted.
For we'll see when the elections are over
That the candidates' faces will become very sour.

5) **Sila may lawlider anorin kapara,**
Ampagtokir-tokir, say gandan 'strok' la.
Anodti, anodtaw a molyari wanla,
Anta gawgolotoy, poro somin kwinta.

And it's the same with election leaders:
They are just pretending—how well they put on airs!
This and that will happen, they say,
When, in fact, it's all worthless lies.

6) **Sitamoy elektor kaparay namaot**
Konlan kandidato ampaglako lakmot.
Poro makilya, ki-tipan malgot,
Anta laloma odtaw a laman nan kolop.

And even we voters are just the same,
Boasting and bragging in front of the candidates.
It's all agreement and firm promises
When we actually have someone else in mind.

7) **Itgon mi na iti, mangabiin matoa,**
Imomnokon tamoy sabtan politika.
Kandidato, lider, elektor kapara
Poro magolotoy, somin soyot mo-na.

We'll stop here now, cherished elders;
Let's think about what's called politics.
Candidates, leaders, and likewise we voters,
We all lie without exception.

2.12 Pa-sal Nin Poon Baryo 'The Situation of a Barrio Captain'

In this song a barrio captain with a poetic vein airs his disappointment about his barrio mates who enthusiastically elect him, only to desert him later. A plea for cooperation voiced in traditional Tina Sambal poetic style, the song is a lesson for those who aspire to political office.

The composer, Mr. Pascual E. Agagas, born in Panayonan, Candelaria, about sixty years ago, ventured out in 1958 with a group of fellow Sambals to settle in Palawan. There he first served two years as a barrio councilman prior to being elected barrio captain for another two years in their newly founded barrio Panitian, now called Barrio Sambaleño, of Quezon, Palawan. After that he served as a municipal councilor in Quezon, Palawan, for four years.

This poetic plea must have helped from what we read about their barrio endeavors in another poetic account (6.5). It was probably during his three-month "vacation" from Palawan, mentioned in that poem, that Margarete Schuster, now Mrs. Kurt Storck, obtained his works that appear in this book (one dated March 11, 1976). It is said that he now lives in Puerto Princesa, Palawan.

Mr. Agagas began composing after he was married. His work also includes the 256-verse *komidya "Biyay Ni Prinsipi Loredo."* In traditional Tina Sambal style, it presents the usual fight between Christian and Moro monarchs ending in the happy wedding of the Christian prince Loredo with the Moro princess. He states in the foreword that it is an original work rather than a translation of some already existing drama. He wrote it for the barrio fiesta of the Barrio Sambaleño on April 5, 1964, but its performance had to be postponed due to a lack of funds. I heard that later it was performed on two successive nights. The news of this came back to

Zambales, so that Mr. Agagas is now known as a Tina Sambal stage director along with Mr. Eclevia and Mr. Quiba. (For more information on *komidyas* see fn. 2, chap. 1.)

1) Maka-paliliikot malngo mo sa tawo
A sika o siko kot poon nin baryo.
Dangal tan rispito mo-nan maisip mo,
Balo ta homanda sa sakit nin olo.

It's pleasant to hear people
When they call you or me the head of the barrio.
What we first think of is honor and respect,
But one should be prepared for headaches.

2) Sa oras botowan, galasgas nin salban,
Ngalan mon isolat la nin kalabongan.
Sa pananalo mo main ot solyakan,
No opisyal kay na ba-yo la po-layan.

When it's election time, everybody is happy.
The crowds write down your name.
When you win, there are still cheers.
But once you are in office, they abandon you.

3) Mana-way kan tipon, oomnoy domolog.
Tatala nin gaw-on kot kay maitoloy.
Sa panana-gan mo oras a dinmaloy.
Ta pa-no man nga-min, opisyal makapoy.

When you call a meeting, only a few come.
Whatever you planned cannot be continued;
Time runs out on you as you wait.
And, after all, it's your fault, you are a weak official.

4) No siyay baryo ta main sang-ili,
Tingkapon yay bali nin opisyal no ayti.
Problima nin baryo bala-balan pirmi,
Pati ot pa-mangan gastos mon sarili.

If the barrio has visitors,
They look for the house of the official.
He constantly bears the problems of the barrio;
Even their food is his own expense.

5) Pa-sal nin opisyal makaondo-ondo,
Awlo-yabi sirbi balo somin swildo.
Mo-nay obligasyon naod sa pobliko,
Sarilin pamilya maka-kainga-ro.

The situation of an official is to be pitied.
Day and night he serves but without any salary.
First comes, of course, his obligation to the public;
His own family is to be pitied.

6) Anyamay proyikto nan poon sa baryo,
Obligasyon na kot katambay tamo
Ta pigaw maliga a kapa-pa-sal tamo
Tan siyay opisyal ambo yan ka-ka-ro.

Whatever project the leader has in the barrio,
It is his obligation to help us
So that our situation will be nice.
Since he is an official, he is not to be pitied.

7) Ibi tamoy dapat maari nin gaw-on,
Ipag-oliran yay gawa koopirasyon.
Poonan a irap, inomay a lapton.
Opisyal nin baryo alila a ma-wong.

Let's recognize what we should do;
Let's copy cooperative endeavors.
If we sow hard labor, we will reap abundance.
The official of the barrio is a good servant.

2.13 Pa-manglabi Sa Salita Dili 'Love for One's Own Language'

This song praises the author's native Tina Sambal and gives an admonition to value it highly for the sake of the Sambal forefathers who paid a high price to found the province of Zambales. The nine verses are dodecasyllabic in traditional Tina Sambal fashion. For another poem on a similar topic see 7.2.

This poem was found in Mr. Damian H. Ebuen's collection (1.8) but without his signature. It may well be his work.

1) Syay salita dili sa indo sinoso
Bilang nin pawpolot pina-tyanan hosto
Pigaw makonsirbay kasamitan poro
Ay mampaki-ki-ka sa agos nan mondo.

One's own language that one suckled at one's mother's breast
Is like honey properly refined.
In order that its pure sweetness may be preserved,
It is following the course of this world.

2) Sino yay pinalsan kay manglabin indo,
Kay na ipalayam labi na tan aro?
Bilang a-say ayop a kay somin poso
Say grasya nan langit sa kona madayo.

Who of all creatures does not love his mother,
Doesn't show her love and affection.
It would be like a heartless animal;
The blessings of heaven would be far from him.

3) Somin kamon ma-kit komin saw Samball
Saklap a labi bilang wari-wari.
Daya a sinoso ay mata-gay a sori,
Siyaodtin maptog mata-gay a bini.

You will not see among us Sambals
A fake, superficial love.
The blood we inherited is of a high kind,
This is truly a fine kind of seed.

4) Konsirbawon tamo a salita dili,
Payamanon komon no wari mangyari.
Ison a birtod kontamo inimbi,
Lonas kata-tawo sa babo nan 'orbi'.

Let's preserve our language;
Let's enrich it, if possible.
It's the ability which was given to us,
The cure of mankind in this world.

5) Anyay nan lasap, anyay nan samit
Salita nin dili, payabol nan langit.
Sinoso sa indo, Diyos a nangisip,
A dapat komitan, kopkopon maabig.

How delicious, how sweet
Is one's own language, a gift from heaven,
Suckled from one's mother; God invented it
So that we should receive it and hold it tightly.

6) **Ibandila tamo,   Itoraw sa ta-gay**
Pigaw ma-bilbi lan   tawon kalabongan.
Ison yay istorya   nin kasambalian
Pigaw kay mabora   mondon sansinakban.

Let's use it like a banner and raise it high
So that the crowds can recognize it.
In it is the history of the Sambals
So that it won't be erased from the face of the earth.

7) **Anongkot ta main   probinsyan Zambales?**
Panakom Na odtl   nin Diyos sa langit,
Dinalan sa pwirsa,   kata-gayan isip.
Namatolo daya   sa lota nginitit.

Why is there a Zambales province?
It was inspired by God in heaven,
Brought about by power and high minds.
Blood had to be shed, coloring the earth black.

8) **Kanya say nangyari   bilang mampagba-was.**
Sitamoy Samball   asa-sa a logar.
Tagalog, Ilokano   laloy nay Visayas,
No ma-pidodongo   bilang tamon balhak.

Therefore what happened seems to be a decrease;
We Sambals live only in one place.
Tagalogs, Ilocanos, and especially Visayas,
When we meet them, we are like a small residue.

9) **Aw-awa-nak man,   sikamoy mantombok,**
Bonbonan, itanom   sa poso tan kolop
Ta sayang odtaw   daya lan inmagos
Nin pawpapo tamon   brilyanti aw-otok.

Even children, you who are of the next generation,
Hold on to it and plant it in your hearts and minds;
Otherwise you are wasting the blood that was shed
By our forefathers, who had brilliant minds.

2.14 Brilyantin Aral—Kasalitaan 'Brilliant Teachings—Proverbs'

This poem from Mr. Damian H. Ebuen's (1.8) collection is a work of the late Mr. Evaristo E. Eclevia (1.3). The content is rather cryptic, praising Sambal proverbs in nearly proverbial style. Its form is well liked by older Sambals, whereas the younger generation puzzle over its meaning. There are several figures of speech and chosen vocabulary that gives the poem beauty. The line length of eight syllables is a less common form.

1) **Imbinton palaisipan**
Tawon maia pa-ngimomtang.
Brilyanti a impangaral,
Wawalin magandan aral.

Inventions for thought
From people with understanding.
Treasures that are preached,
Instructions containing valuable morals.

2) **No salita proverbio,**
Brilyantin aral Sambalinyo,
Armas sa lo-gan tomawo
No tanda tan gamiton mo.

Concerning proverbial sayings,
Brilliant teachings of the Sambal people,
They are weapons throughout our lives
If we know them and make use of them.

3) **Pagpilitan pag-aralan**
Odtin brilyantin aral
Ta pigaw no ma-komitan
A bintaha nan lalaman.

Strive to learn
These brilliant teachings
So that will gain you
An advantage for your life.

3. Biyay (Life-Story Songs)

3.1 Biyay Ni Herman 'The Story of Herman'

This life-story song has a timeless theme: an industrious, rich father rears his children in luxury without making them work or even go to school. The consequences are described in vivid terms.

In the version here, which was recorded by Mr. Ernesto E. Ebilane (see 2.1), all verses are sung to the same tune. (See Appendix 5 for a transcription of the melody.) We also have a written version from Mr. Quiba (see 1.4), which seems slightly embellished to me. For presentation here I chose the one that I consider more properly a traditional Tina Sambal folksong.

1) **Pasantabi kami   sa komoyon salban**
Sinyoris a tipon,   lapag kamisanan.
Long-on pan domali   odtin balikasan
Ta aikoy mangolit   istorya sin syadtaw.

I ask permission of all of you
Gentlemen who are gathered, the whole group.
Listen briefly to this account,
For I'll tell a life story of former times.

2) **Syay olit sa libro   istorya sagrada,**
Main akon na-kit   sa libro nabasa.
Syay soyo lan ngalan   lagi sa istorya,
Herman yay lalaki,   babayi Elena.

A sacred story was recorded in a book;
I found it and read it in the book.
Their names were in the story,
Herman the man and Elena the woman.

3) **Silay miambali   main loway anak,**
Parihon lalaki,   lawlabas a tingkad.
Herminio yay kaka,   syay a ali Tobias.
Nikna sa inomay   sin awlon nalabas.

The couple had two children,
Both good-looking boys.
The older one was Herminio, the younger one Tobias.
They were born into abundance in former days.

4) Synodti si Herman   sin synodtaw awlo,
Main yan propidad   hoston tolon libo.
Kay ya mampamalbwat   ta mampagkomirsyo.
Sa paniningkap biyay   sobran kosaw olo.

Herman had in those days
A wealth amounting to exactly three thousand.
He did not farm, for he was involved in business.
His mind was very clever in making a living.

5) Silay awa-nak la   basta pinasi-ban,
Kay pinatrabaho,   kay impaaralan.
Nilampas a labi   siblot sa lalaman.
Say gawa lan lawas   magpasyar tan mangan.

As for their children, they just raised them,
Did not make them work, did not make them study.
The excessive love was harmful for them;
What they did all the time was to go for walks and eat.

6) Sin naabot ana   a kalma lan lowa,
Ni-wan sa istado   a mitalakaka.
Ginawa nan ama,   binilangan kwarta,
Hoston mananlibo   balang a-sa konla.

When the time came that the two had a chance,
Both brothers got married.
The father counted money out to them,
Exactly one thousand pesos for each of them.

7) "Poonan moyodti,"   wanan namalikas,
"Kisiyay kamoy na   ta ni-sag ti-tingkap.
Pasi-banon moyo   odtin imbin pilak
Ta pigaw sikamoy   kay manglayam irap."

"This is to be your capital," he said.
"You separate yourselves now and each make his own living.
Increase this silver I gave you,
So that you won't experience hardships."

8) **Silay awa-nak lay gastos anan gastos,**
Manaliw nin kona, kanon la tan dolos.
Awlo-yabi pasyar, parihon malaspot.
Natonaw maparas yay lowan libon pesos.

His children just spent and spent,
Bought fish, rice, and clothes for themselves.
Day and night they went out, both being extravagant.
The two thousand pesos melted away quickly.

9) **Sin somin silay nan kwarta nin pariho,**
Sa kona ni Herman tampol silan nako.
"Somin ana, ama, pilak a imbi mo.
Biyan kami naman ipanaliw abyo."

When both of them had no more money,
Right away they went to Herman.
"The silver you gave us is all gone.
Give us again something to buy what we need."

10) **Syaodti si Herman masyado yan poot,**
"Anya, na-min? Kosaw moyon maga-gastos!
Kay nika-non na-min yay lowan libon pisos!
Say bagay komoyo mangan kamon tapok!"

Herman was extremely angry.
"What? All gone? How much you squander!
They disappeared fast, those two thousand pesos!
You should be eating bran; that would serve you you right!"

11) **Inombat yan tampol odti si Herminio,**
"Syaodtin nangyari ibat, ama, komo.
Kay kami intoro sabtan magtrabaho
Kanya ta kaolay ka komi manostinto.

Herminio immediately answered,
"That this happened comes from you, father.
We were not taught to work at all,
So it's up to you to support us.

12) **"Sin awa-nak kami, kay impaaralan.**
Basta tinomawo somin kapatonglan.
Sa pa-magtrabaho kay kami pinalmaw,
Lo-gan inomanak kay mi na-salian.

"When we were children, we were not made to study.
We just grew up without any purpose.
We are not accustomed to work;
While we were children we never tried it.

13) **"Kay nin potog tanda sabtan nin maningkap.**
Magkomirayo wari kay mampakasolat?
Kay kami namaot tomawon mamalbwat
Ta kay mi na-salian lo-gan inomanak."

"We really don't know any way to earn a living.
We couldn't possibly run a business, not knowing how to write.
And we also did not grow up farming;
We never tried it while we were children."

14) **Natalo yay ama sa kawkatoynongan,**
Nangwa yay nan pilak, tampol ilan binyan.
Sigi namay gastos anggan kay matonaw
Ta man-ipasimala sa matoay salban.

The father lost against this reasoning.
He took silver and gave it to them right away.
Again the spending started until it was all gone,
For they depended upon their parent in everything.

15) **Kanya bagay-bagay sa matoantawo**
Iakay a anak sabtan magtrabaho.
Istorya ni Herman pagbokotan tamo
Sa pa-magpamilya nalingon masyado.

That's why it is good for parents
To guide their children to real work.
Let's avoid Herman's plight;
He was very wrong in the way he raised a family.

3.2 Biyay Miamball Cirilo, Carlota 'Life Story of the Couple Cirilo and Carlota'

This story is the account of a lazy and unfaithful husband, Cirilo, who abuses his wife and children, finally abandoning the children in the mountains. The children survive, a bird promising them good fortune later on. They are finally found by a count, who adopts them. When the count and his wife die, the children inherit their estate. Then they are found by their real parents, who had become beggars. They are reunited with their mother after a tearful recognition, and their father is swallowed up by the earth.

The song ends with the admonition not to follow Cirilo's example because he ended up in hell.

This is the longest life-story song in the Chrestomathy and is from Mr. Quiba's (1.4) collection of traditional Tina Sambal songs. It was published (Quiba 1977b), but local singers complained that it was not very singable. So I had Mr. Ebilane (see 2.1) work through it to check the number of syllables in each half of the dodecasyllabic lines. We regularized them and also corrected some typographical errors and made some orthographical adjustments, such as the insertion of hyphens to mark word-medial glottal stops.

1) **O Makapangyayari   sa langit tan lota**
Tan namalsan salban,   O Diyos a Ama,
Iabolay komon,   ando pa lawa
A tambay mo kongko   no wari komana.

O Almighty in heaven and earth
And Creator of all, O Father God,
Please grant and don't withhold
Your help from me, if it would be appropriate.

2) **Mabagal kon isip   abriyan mo Katawan,**
Sa pangongolit kon   maantod a biyay.
Dila mangkagaril   awit kon alangan
Sa mampangimaton   a itin kalakan.

May you, Lord, open my slow mind
As I tell a short life story.
My tongue is tied because I am fearful
Of the crowd who are here to watch.

3) **Main mlambali,   wana sa istorya,**
Sa babalin Grego,   sa libro nabasa.
Ngalan nan babayi   pobri si Carlota,
Siyay lalaki balo   Ciriloy ngalan na.

There was a couple, so the story goes,
In a town of Greece, as read in a book.
The name of the poor woman was Carlota
And the man, his name was Cirilo.

4) **Siladtin mlambali,   sa babalin Grego**
Mampi-wan anaod,   mairap masyado.
Mako yay babayin   kiopa mambayo
Pigaw main ma-kan   sa yabi tan awlo.

This couple—in a town of Greece
They were living—were extremely poor.
The woman went and hired out as a rice pounder
So they would have something to eat evenings and mornings.

5) **Kay mampakitambay   doka a lalaki**
Konan asawa na   si Carlotan pobri
Ta syadtin Cirilo   main yan babayi,
Angkaliwawan na   sa awio tan yabi.

The wicked man did not help
His wife, poor Carlota;
For this Cirilo had another woman
For his pleasure day and night.

6) **Siladtin miamballi,   naolit sa libro,**
Main silan awa-nak   mapolo a hosto.
Say irap nan indo   konla manostinto
Ta pa-ma-paolay nan   siyadti si Cirilo.

This couple, the book says,
Had exactly ten children.
How hard it was for the mother to raise them
For Cirilo left them up to her.

7) **Karokaan ama   lan pobrin awa-nak,**
No siyay mag-orong   sa babayi ibat,
No somin na-lato   pa-mangan maparas,
Syay kalingkakaan   mapokpok ta sokat.

How wicked was the father of the poor children.
When he came home from the other woman,
If he didn't find food immediately,
Just think, the oldest child would be beaten!

8) **Syadti si Carlota   sa topo ya mako,**
Tomala kiopa   konlan mamabayo,
Sa-wayan nay bonso,   "Koka-ti anak ko,
Somoso ka yapo   ba-yo gomiat ako."

Carlota, now, every time she left,
Going to work for those who had rice to pound,
She called the youngest, "Come here, my child,
Nurse first before I leave."

9) **Mayari somoso yay anak a bonso,**
Alokan na ya ot nan malabin indo.
Sa kalingkakaan ibibilin yapo,
Ando po-po-layan a ali la balo.

When the youngest had finished nursing,
The loving mother would also kiss him
And instruct the oldest son
Not to leave the youngest brother to himself.

10) **Malbas mamasoso mibwat yay nan tampol.**
Say wanan lalaki, "Manakbay sa apon
Tan miawit ka ot balang ma-kit mo-son
A sarag nin ma-kan tan labas kabyayon."

After having nursed him, she now immediately left.
The man would say, "Be early in the afternoon
And bring with you all that you find there
Sufficient to eat and good to live on."

11) **Kay somin asinso a main lan pa-sal,**
Sa awlo tan yabi irap nay nan naynay.
Syay wanan babayi, "Kay mangyari doman
Sa pawpaniningkap siko pay tambayan?"

Their situation did not improve;
Day and night they were continuosly having hardships.
The woman said, "Wouldn't it be possible
For you to help me earn a living?"

12) **Sa syadtin kalakan anak ni Cirilo**
Siyay wanan babayi konan intirmino,
"Kay nan tandas ompos pobrin lalaman ko,
Daoto mon irap klopa mambayo.

With so many children by Cirilo,
The woman said with well-chosen words,
"My body can't take it any longer.
It's no small hardship to pound rice.

13) **"Awa-nak ta halos silay ma-lapyangan.**
Somin anan tanda sarag pagsagilyan.
Ma-no, asawa ko, siko pay damayan,
Irap sa awa-nak konlan mamasi-ban."

"Our children are almost naked.
They don't know what to put on.
Please, my husband, assist me.
It is hard to raise the children."

14) **Say wanan inombat   odti si Cirilo,**
"Somin karingoyan   manalita kongko.
Ni sila si ama   nanglaloy indo ko,
Kay la na-sallan   a insogo la ko.

This is what Cirilo answered,
"You have no feeling of shame to talk to me like that.
Neither my father and even less my mother
Ever tried to order me around.

15) **"Balo-balo kay na   asawa kon bongat,**
Manogo sa kongko   padamay sa irap.
Say matontawo ko   naibat sin ibat,
Kay la ko insogo,   pirmin pasyal bongat."

"And you who are only my wife
Are ordering me to assist you in your hardships.
My parents from way back
Never ordered me around; I always just roamed around."

16) **Kay yay na nakatnoy,   nakom a kordiro,**
Nan syadtin Carlota   sa koni Cirilo.
"Anyaman a kalma   ipagpasinsya ko
Sa konlan awa-nak   solon manostinto."

She didn't utter a sound, having the heart of a lamb,
This Carlota, towards Cirilo.
"Whatever will be my fate, I'll endure it patiently,
Raising my children all alone."

17) **Say wanan lalaki,   "Biig komo ibat,**
Kaka nga-min tomgon   nga-min mamin anak.
Mati ka man wari   mangibat sa irap,
Nalaming mo ko ot,   kay mangkadnog."

The man said, "It's all your fault,
For you don't stop having children.
If you should die because of hardships,
I'll also be affected; I can't seem to win."

18) **Sa boyat tirmino   nan lalaki kona,**
Nalaglag a lowa   nan syadtin Carlota.
Sabay man-itangis   tan man-itpol tana,
"Yay kakalmaan ko   sabtan ondo pay na.

Because of the hard words of the man to her,
Carlota's tears began to fall.
As she cried, she said, "I'll just endure
My fate, which is truly pitiful.

19) **"Kay balo mangyari   a silay po-layan"**
Tirmino nan indo   lowa na kasabay.
"Ika-min koy salban   anggan mababaan
Sirbi sa awa-nak   konla mamasi-ban.

"But it's impossible to neglect them"
Were the words of the mother with tears.
"I'll give my all as long as I'm able
To serve my children and raise them.

20) **"Ta taga-nan koy na   sa Katawan a Diyos**
Daygan ko painsan   sa misoyot-soyot
Mapolo lawlaki   awa-nak kon polos
Baloon lan abig   nakom matibolos."

"And I'll wait for the Lord God
To bless me later in the end.
I have ten children, all boys.
They will gladly repay my goodness."

21) **Kiopa mambayo   oltimon tingkapan,**
Irap nin trabaho   Carlota pinosan
Boga tanan sansya   silay ma-pasi-ban
Anak nan darinto   mapolo a bilang.

Hiring out to pound rice, the lowest occupation,
It was hard work that Carlota shouldered
Just to bring up her children,
Her small children ten in number.

22) **Maparas a olit,   ningsan a-say awlo**
Itaw si Carlota   naklopa nambayo,
Sinomling yay doka   nakom ni Cirilo
A silay awa-nak   i-ka idistino.

To make a long story short, one day when
Carlota was pounding rice,
An evil thought came to Cirilo's mind,
Namely, to take his children away to another place.

23) Idistino sila   sa bakil ibantak.
Wanan intirmino   sa konlan awa-nak,
"No a-sa ko tana   a mapda sa sokat
Sa nag-in opa ni   Carlotan maningkap."

He would take them and abandon them in the mountains.
He said to the children,
"When I'm alone, I'll get enough
From Carlota's pay for hiring out."

24) Maparas a olit,   ginawa na naod
In-atol sa bakil   awa-nak lan potog.
Marolmong a gawa,   dinaog a ayop
Nan synodtin Cirilo   somia pangingipos.

To make a long story short, he did it.
He really took the children to the mountains.
What a filthy deed! Worse than an animal
Was this Cirilo, who had no understanding.

25) Sin sain anaod   a silay nay nibwat,
"Ayti kaon, ama,"   say wanlan awa-nak.
Say wana nin ama,   "Mako tamo ingat
Nin mamiliw-biliw   bawbongan bayabas."

When they had left,
The children asked, "Where are we going, father?"
The father said, "Let's just go
To look for guava fruit."

26) Say wanlan awa-nak,   "Ama, no labay mo,
Taga-nan si Indo   naibat nambayo.
Ola ya bomitil   odtin bonso tamo
Pigaw tagon siya   lamo tamon mako."

The children said, "Father, if you want to,
Let's wait for mother to come home from pounding.
Maybe our youngest brother will get hungry—
So that she can also be with us when we go."

27) **Say wani Cirilo   sa konla inombat,**
"Tandas pawporbida,   sikamoy awa-nak!
No wangko komoyo,   tampol anan mibwat,
No sinalita ko,   somin makasobag.

Cirilo said as an answer to them,
"Oh, you children are too much!
When I tell you to go right away,
Whatever I say, there's no talking back.

28) **"No si indo moyo,   ando nin isipon**
Ta orongon ko ya   sa banda nin apon.
Kanya kotamoy na,   ando nin magkolkol,
Samboton yay oras   mintras nin maamoy."

"And your mother, don't think of her,
For I will go for her in the afternoon.
So let's go now, don't be stubborn.
Let's use the time while it's cool."

29) **Maparas a olit,   sin itaw silay na**
Sa ta-gay nin bakil   kina la pinonta,
Mantangis tomaod   siyadti ali la
Ta pama-mabitil   sa koni ama la.

To make a long story short, when they were there already
On top of the mountain where they were going,
The youngest one was crying pitifully
To their father because he was hungry.

30) **Sa poon nan kayo   silay sinomilong**
Ta pa-paimaimal   pagal lay papason.
Say wana nin ali,   "Ampa tanan lanom,
Kaka, no mangyari   no kay somin kanon."

They took shelter under a tree
To rest and lessen their weariness.
The youngest one said, "May I please have some water,
Older brother, if there is no rice?"

31) **Nanalita tampol   a kalingkakaan,**
Wana, "O ali ko,   sikay mana-ta-gan
Ta maningkap ako   sobol mapangwanan
Nin lanom pamaor   mo nin kabitilan."

The oldest one said right away,
"O younger brother, wait
And I will look for a spring to get
Some water to ease your hunger."

32) **Sa labi nan langit sa konlan awa-nak**
Nakadomog lanom yay kaka maparas.
Wana, "O ali ko, iti nay dinawat
Lanom ta kay somin ma-kan a marapat."

Because of heaven's love for the children,
The oldest brother was soon able to find water.
He said, "Here, younger brother, is what you asked for,
Water, because there is nothing suitable for you to eat."

33) **Mandako man wari silay awa-nak ot,**
Maronong bomilbi sa Katawan a Diyos.
Naki-kisalamat salban lan potog
Sa tambay nan langit say sobol nadomog.

Even though they were only children,
They knew the Lord God.
They all truly gave thanks
For heaven's help in finding the spring.

34) **Maramsak a ama, siyay nag-orong**
Konwari indo lay domali nan kaon.
Syadtin si Cirilo maligay nay nakom
Ta nagporan nay nay piapos nan gaw-on.

The cruel father, he went home
Pretending to go only for a short while to get their mother.
Cirilo was lighthearted,
For he had accomplished what he had intended to do.

35) **"Ama a maaro tan malabin daan,"**
Say wanian kawkaka a binalikasan,
"Ando kaliwawan sikami orongan.
Ka-ka-roy ali mi a somin pa-mangan."

"Our dear father who has always loved us,"
Said the older ones,
"Don't forget to come back for us.
Our youngest brother is pitiful without food."

36) **Ta pama-mabitil tomaod a bonso,**
Kay ot nakasoso sa malabin indo.
Silay kawkaka na tomaod malolo
Balang tomangis yay ali lan mangkaingo.

The poor youngest child was really hungry,
He had not yet nursed from his loving mother.
The older ones were miserable and sad
Every time they heard the youngest one cry.

37) **Main manok-manok itaw mampagkanta**
Sa ta-gay nan kayo a mansabtan palma,
Wana, "Awa-nak ko, kot magpa-pasinsya
Ta kay na maboyot magdaygan kamoy na.

There was a bird singing there
On top of a tree which is called palm.
It said, "Dear children, be patient,
For it won't be long and you will meet fortune.

38) **"Aloyonon kamon Makapangyarian,**
Milagron lomato nan mabiin Katawan.
Sikamoy imbantak konan kabakilan,
Mo-nay kairapan, sa soyot inomay."

"You will be guided by the Almighty.
A miracle will come from the Lord,
For you who have been abandoned in the mountains.
First you'll have hardship, but there'll be abundance in the end."

39) **Tinominok biig salban lan awa-nak**
Ta naintindyan lay lawlinon balikas.
Lolog ampagkanta, yay manok-manok a anlompar.
Nangangga tomaod silay mampaka-ngap.

The children all became quiet,
For they had understood the clear message.
The bird was flying as it was singing.
The poor ones couldn't do anything but be amazed.

40) **Tan wana ot bosis, "Ando mag-alangan**
Mangan bongan kayo ayadtin an-amoyan.
Tinod intatala nan mabiin Katawan
Komoyo tomaod pigaw kamo mabyay."

Then the voice also said, "Don't hesitate
To eat fruit of the tree under which you are sitting.
God purposely put it there
For you poor ones that you can live."

41) **Maipaorong ko konan matontawo,**
Sin nakalato yan naibat nambayo.
Sa-way anan sa-way, panawa-nak ko,
Mampagsa-salita, "Ayti kari nako."

Let's go back now to the mother:
When she arrived from pounding rice,
She called and called, "My children,"
Saying, "Where may they have gone?"

42) **Sin syain a oras nakalato tampol**
Syadti si Cirilo konla namlatol.
Silay awa-nak la pinastang aloloy,
No ayti kina la ta kay ot nag-orong.

Exactly at that time
Cirilo arrived from taking them.
She asked mournfully for their children,
Where they had gone that they had not yet returned.

43) **Say wani Cirilo sa kona inombat,**
"Anongkot tingkapon salban lan awa-nak?
Insogo ko silan nangon ot sin boklas
Kot angga sawanin kay sila ot lomwas."

Cirilo said to her in answer,
"Why are you looking for all the children?
I sent them on an errand this morning,
But until now they haven't appeared."

44) **Say wanan babayi kona nanalita,**
"Cirilon nilabi, sa kongko ipakwa
No ayti insogo o kari nama-ka
Salban lan awa-nak ta somin nin natla.

The woman spoke and said to him,
"Cirilo, my love, let me get them
From where you sent them or wherever they went—
All the children, and now there is no one left.

45) "Kaon ta silay nan tombokon pariho
No ayti kina lan pinanogoan mo.
Ka-ka-ro yay bonso, anak tan ansoso,
Ta pama-mabitil a syansyan sigoro."

"Let's go after all of them
Wherever they went where you sent them.
The poor youngest one, our child that is still nursing,
For he'll be surely be hungry by now."

46) Say wani Cirilo nanalita tampol
Sa koni Carlota, "Mamatotyong ka-son!
Sa konlan awa-nak ando mamanomtom.
Mag-orong sila man no labay lan morong."

Cirilo said immediately
To Carlota, "Be quiet there!
Don't think about the children.
They'll come home when they want to come home."

47) Anyamay magawa nin a-say babayi
Lalo no sowito nan siyay lalaki?
Mantangis yan bongat, ondo pay nan pobri
Lalo kay na tanda no anyay nangyari.

What can a woman do
Especially if she is controlled by a man?
She only cried, the poor and wretched one,
Especially since she didn't know what happened.

48) Nanganggа tomaod gawa ni Carlota
Pirmin mamponasan lowa na sa mata.
Paawa-nak ko a lawas sa-way na,
Matindi imotok nin somin kapara.

Carlota could do nothing but
Continually wipe the tears from her eyes.
"My children" was her cry.
Her grief was intense beyond comparison.

49) "Birhin a maaro ipataynopan pa
No pa-noy nolyari pa-sal awa-nak ko."
Aloloy tomaod tangis yabi-awlo,
Olila sa awa-nak Carlota'y omongo.

"Loving Virgin, tell me in a dream
What happened to my children."
Pitiful lamentations, weeping night and day,
Bereaved of her children, Carlota was about to go crazy.

50) **Maipaorong ko   sa konian awa-nak**
Sa ta-gay nan bakil   irap anan lawas.
Lomato a yabi,   pirmi silan salak
Sa konian aw-ayta   tan mawmananakap.

Let us go back to the children
On top of the mountain suffering constantly.
When night would come, they were always afraid
Of the Aetas and wild animals.

51) **Maitombalik koy   saytin mantotolon,**
Main a-say kondi   tobo sa Aragon.
Bongat naisipan,   sinomling sa nakom
A mako sa bakil   mangaso sa tatalon.

I'll shift the story now:
There was a count born in Aragon.
Suddenly the thought had come to his mind
To go to the mountains to hunt with dogs in the forest.

52) **Linmato sa bakil,   main limay awlo,**
Siyaodtin kondi,   naolit sa libro,
Sa ta-gay nan bakil   tatalan mangaso,
Tongwa nitalon ya   nasalak, nali-mo.

He arrived at the mountains after five days,
This count, as told in the book.
On top of the mountain he planned to hunt,
When all of a sudden he was lost, fearful and frightened.

53) **Kala-lalako na   kay somin togon**
Palibhasay naod   siya a nitalon.
Sa toktok nan bakil   somaka, lomoyson,
Somin yan pa-mangan   nanglaloy pa-minom.

He walked endlessly
Because, as I said, he was lost.
He went up and down in the high mountains
Without food and, even worse, nothing to drink.

54) **Sa kawkalawakan aloloy nan kondi,**
"Tambayan, Katawan, ovejas mon pobri.
Mipaorong komon a pa-sal kon sayti
Itaw sa kondado tan olay kon korti."

In this wilderness the count moaned,
"God, help your poor servant.
Bring me home to my former place,
There to my county and the throne entrusted to me."

55) **Kot sa kapi-ngapan, nakom nan Namalsa,**
Siya a nisagoy sa poon nan palma.
Labong ian awa-nak itaw a na-kit na,
Siya a naka-ngap, say pa-mag-ispanta.

But all of a sudden, as it was in God's will,
He was brushed by a palm tree.
He found there a multitude of children.
He was shocked and marveled.

56) **"Ay Sus-Maria-Josep," say wanan binomtal,**
"Naloor a irap saytin kakalmaan."
Lalo say awa-nak biig anan lapyang.
Palibhasay nobli siyay namin galang.

"Oh, Jesus, Mary, and Joseph," he exclaimed.
"Suffering this fate is worse,"
Especially since none of the children had shirts anymore.
But being a nobleman, he greeted them courteously.

57) **"Tabi pa komoyo," say wanan nanawo,**
"Ando ikapoot nin kabiiwan moyo.
No anya magsori, ayti kamo tawo?
Ngalan o baball ipatalos kongko."

"Excuse me," he said to make himself heard.
"My dear ones, don't be angry for my asking
What kind of people you are and where you are from.
Would you tell me your names and your town?"

58) **Tampol yan inombat a kalingkakaan,**
Man-itangis-tangis a pananalaysay.
Say wana, "O Sinyor, pigaw matandaan
Taga Grego kamin iota inibatan."

The oldest one answered right away,
Crying as he told the story,
He said, "O Sir, to let you know,
The place where we came from is Greece."

59) Ay mag-implsay nay   kalma lan lomato
Ta slyay Katawan   a namltandoro.
Sila awa-nak   a hoston mapolo,
Domani nay swirti   bilang impangako.

Oh, now started their good fortune
To which the Lord had guided.
To the children, ten altogether,
Now came the good fortune as it had been promised.

60) Say wana ot kaka   kot "Siyam a bolan
Mita-talakaka   sa bakil mampi-wan.
Mangka-patag kamin   biig anan lapyang,
Kay somin nin dolos,   bongan kayoy kabyay.

The oldest one said, "It has been nine months
That we brothers have been living in the mountains.
You can see that we have no more shirts,
No clothes, and we are living on the fruit of trees.

61) "Imbati kami-ti   tinod indistino
Nin siyay ama mi   a doka a tawo.
Kay nagkasalanan   nin pari-pariho,
Pino-layan kamin   maka-kainga-ro."

"We were abandoned here, having been brought here on purpose
By our father, a wicked man.
None of us did anything wrong.
He just left us in a miserable state."

62) Kay ya naki-ka-no   a kondin maronong.
"Oya awa-nak ko,   daoto kon balon.
Kowon moyo odti   tampol nin gawangon
Pigaw no sitamoy   makapangan yapon."

The wise count did not question anymore.
"Here, my children, is my little provision.
Accept it; take it right away
So that we can first eat."

63) **Siladtin awa-nak tampol lan ginawang**
A balon nan kondi ba-yo la insa-pang.
Balang sin maloto silay na a nangan,
Pasalamat lay kay somin anggawin.

The children took right away
The rice of the count and cooked it.
When it was cooked, they ate it.
They gave thanks ceaselessly.

64) **Sa ingangа-ro nin marangal a kondi**
Sa konla tomaod awa-nak polobi,
Wanan nanalita, "Kay doman mangyari
Ki-ka kamo kongkon mag-orong sa korti?"

Because of the noble count's pity
For these poor beggar children,
He said, "Would it be possible
For you to come back with me to the court?"

65) **Ngali-ngalin mangano sa konlan awa-nak,**
Tinoboan aro, nilabi ta sokat.
Palibhasay kondi somin tandas anak,
Inda-los na silan norong anan syodad.

He had great compassion for the children
And had come to love them, as was to be expected.
Since the count was without any children,
He took them home with him to the city.

66) **Say wanlan awa-nak kona intirmino,**
"O bilang min ama, lilikot min libo.
Pigaw makabayad, ki-ka kami komo
Sa otang nakom min imbin inganga-ro.

The children said to him,
"Oh, you are like a father to us, our happiness is a thousandfold.
We would like to repay you; that's why we'll go with you
Because of our gratitude for the mercy you showed us."

67) **Sin syain anaod, silay nay nibwat**
Nin nag-orong ana sa loob nan syodad.
Kay ana naboyot, omnoy awlon bongat,
Silay nakalato a kay somin sokat.

Then they left
To go back to the city.
It was not long, only a few days,
Till they arrived unexpectedly.

68) Say kaliliktan la   a kay na-tandaan,
Madayo ot bali   sa-way anan sa-way.
Syay kondisa balo   tampol dinomongaw,
Siya a naka-ngap   ta biig lawlapyang.

Nobody could know how happy they were,
When, still far from the house, they called and called.
But the countess went to look out of the window right away.
She was shocked for they were all without shirts.

69) Sa pa-makaoli   lan pari-pariho,
Pastang nan kondisa,   "Anyadti nakwa mo?
Ambo paytin oysa,   lawlapyang a tawo
A bilang sawanin   inlato mo kongko."

When they had all come up into the house,
The countess asked, "What's this you've caught?
I'm surprised. It is not deer but people without clothes
That you brought me this time."

70) Say wana nin kondi,   "Esposa kon mabii,
Ialig mo komon   awa-nak tan dili.
Mandako man sila   a polos lawlaki,
Labyon ta nin biig   sa konta magsirbi."

The count said, "My dear wife,
May you accept these children as our own.
Even though they are all boys,
They will all love and serve us."

71) Say wanan kondisa   sa kona inombat,
"Sinoy pinangwanan   tan sino awa-nak
Pigaw anamaot   somin akon salak
Nin mangaro konla   bilang dilin anak."

The countess answered him,
"Who did you get them from and whose children are they?
So that I won't have any apprehension
About loving them as my own children."

72) **Say wana nin kondi   sa kona tinotol,**
"Nangibat ako-taw   sa bakil nitalon.
Sa silong nin kayon   palmiran nika-wong
Ni-ka-kit ko sila   tomaod sa silong.

The count told her the story:
"I've come back from being lost in the forest.
Under a palm I suddenly
Saw them in a pitiful condition.

73) **"Imbati sila-rin   ama lan maramsak,**
Sa pa-ngintindi ko   sa konlan awa-nak.
Kay na bino-bolta   tood nan ibantak.
Nalmay a poso ko   sin silay napatag.

"They had been left by their cruel father,
As I understand from the children.
He didn't come back; he had planned to leave them.
My heart ached when I looked at them.

74) **"Say inganga-ro ko   kay natala-ranan,**
Pa-maka-kit konla   biig nin lawlapyang,
Lopan mangabitil,   lapay kakalmaan.
Balon koy intorol   ba-yo la insa-pang.

"I pitied them right away
When I saw them all without clothes,
Hungry-faced, unlucky.
I handed them my rice, and they cooked it.

75) **"Sino ya man wari   sa poso nin tawo**
Makatpol sa konla   kay makainga-ro?
Kinandop tomaod   nin pobrin pa-sal ko,
Ialig silay nan   anak tan pariho.

"What human heart
Could bear not to have pity upon them?
So I, unworthy as I am, accepted them;
Let's both treat them as our own children.

76) **"Kay potog maa-min   mata kon ibati**
A pobrin awa-nak   maaypa a sori.
Sino a makatpol   wanodtin nolyari
Bilang aw-olila   a kay maibori."

"I truly couldn't have left them,
These poor children, in their lowly state.
Who could bear something like this to happen?
They are like orphans, it can't be denied."

77) **Sabay naka-tangis sa pananalita,**
Mapainganga-ron kondisan nikasda,
"Say labi ko konla kay ko malawa
A pobrin awa-nak malapay a kalma."

She cried as she spoke,
The merciful countess who had been touched,
"I cannot withhold my love from
The poor, ill-fated children."

78) **Ginawa tomaod kondisan malabi**
Sa inganga-ro na sa konlan nangyari,
Bini-binyan dolos awa-nak a pobri,
Sokat ipag-aysing lan silay polobi.

This is what the dear countess did
In her pity for what had happened:
She gave the poor children clothes
So that these beggars had something proper to wear.

79) **Siladti awa-nak itaw namatotyong,**
Mampi-wan matinok kondadon Aragon.
Balo say nakom la pirmin mangkamonong,
Say indo, ama lay lawas pipanomtom.

The children were content there,
Living peacefully in the county of Aragon.
But their thoughts were always returning home.
They always kept remembering their mother and father.

80) **Tongwa a-say yabi nin sangkalitongan**
Siladti awa-nak ni-panaynop niingan,
Konwari indo lay kadongon ampangan
Lowa sa mawmata lay pirmin amponasan.

Then all of a sudden, one very tranquil night,
The children all dreamed at the same time:
It was as if their mother were sitting and eating with them,
Constantly wiping tears from their eyes.

81) **Lomato a boklas,   silay nakalkna,**
Ni-panotol taynop   silan para-para.
"Anya kari," wanla,   "kaon tamo sila,
Indo, ama tamo,   no anyay pa-sal la?"

When morning came, they woke up,
And they all told each other about their dreams.
"What do you think?" they said. "Should we go to them
To see how they are, our father and mother?"

82) **Silan miamball   kondisa tan kondi**
Sa konlan awa-nak   inloslos lay labi
Ta anyay nan abig   silan mi-pagsirbi,
In-alig na silan   matoa lan dili.

The couple, the countess and count,
Showered the children with love,
For how well did these now serve them,
Treating them like their own parents.

83) **Maipaorong ko   konlan miasawa**
Nanagop awa-nak   kondi tan kondisa.
Kaboyotan awlo   kot nagboblay sila,
Kay nakaibangon   masakit lan para.

Let me return to the couple
That adopted the children, the count and the countess.
After a long time they got sick;
They couldn't get up, both being sick.

84) **Say abig bomalo   odtin aw-awa-nak**
Konlan miamball   pirmi a apoap.
Balo salban doktor   bilg nipag-atras
Ta say masakit la   kot masyadon boyat.

How well the children returned the goodness
Of the couple by constantly caressing them.
But all the doctors withdrew,
For the sickness was very serious.

85) **Sin angkalayam la   lowa parlho**
Kay na maligsawan   nin oman sa mondo.
Impagawa tampol   libron tistaminto
A disposisyon lan   mangolay kondado.

When the two of them felt
That they wouldn't get well again on this earth,
They immediately had their testament written in a book
To determine who would rule the county.

86) **Impalaman konan   tistamintos mabli**
Manawil kondado   silay pawpolobi.
Ingka-min lay salban   sa konla inimbi,
Mapolo a bilang   awa-nak lawlaki.

In this precious will they included
That the beggars would inherit the county.
They gave everything entirely to them,
Ten in number, all boys.

87) **Nakalato ana   a grasyan inkanta,**
Syadtin manok-manok   nilompar tobon la,
Wanan siyay bosis,   silay magpasinsya
A mo-na a irap   sa soyot daygan la.

The blessings had arrived which had been sung about
By the bird that had flown above them.
The voice had said to be patient:
First there would be hardships but then blessings in the end.

88) **A bilang sawanin   kawkondi nan biig,**
Awa-nak imbantak   nilabi nan langit.
Abig mi-pagsirbi   sa konla impa-kit
Kondi tan kondisa   ni-katin masakit.

Now they were all counts,
These abandoned children, loved by heaven.
They had shown kind service to
The count and countess, who both died of sickness.

89) **Siladtin sawsagop   biig mangalolo**
Sa aw-irap lay nan   nanga-pibo-bogno.
Mandako man wari   kawkondi nan pago,
Sinomay sa-wayan   lan malabin indo.

The adopted children were all sad
About the hardships they had experienced.
Even though they were now counts,
Whom could they call their dear mother?

90) **Bangkay miambali kay la ma-lakwanan,**
Ampi-sima-sima silan ampagbantay.
Awa-nak a labas tan say kakalmaan
Kot dinama-dama ama lan kaptogan.

They did not neglect the bodies of the couple;
They took turns in the death watch.
Good children and how lucky,
But badly treated by their real father.

91) **Say wana sa libro lolo nin baball**
Sa pa-ngamati lan miambalin kondi.
Bangkay lay inlolan sa porlon brilyanti
Tan inaloyon ot togtog nin ponibri.

The book says that the town was sad
About the death of the count and his wife.
They placed their bodies on a resplendent cart
And followed it playing funeral music.

92) **Sin lomato itaw konan kamposanto,**
Sa lalo nin pantyon indo-ro pariho.
Mangalolo bilg salban konsihiro,
Laloy nay awa-nak a itaw ka-dongo.

When they arrived at the cemetery,
Both of them were put into the tomb.
All the onlookers were equally sad,
Especially the children who stood in front of it.

93) **Nayari nanabon, silay nay nag-orong.**
Tawtawon malabong konla inmaloyon
Tan anggan palasyo kot silay in-atol
Nin salban lan potog naki-ka nanabon.

When the funeral was over, they went home.
A big crowd followed them,
And they accompanied them to the palace,
Indeed everyone who had gone to the funeral.

94) **Siladtin awa-nak, matinok silay na**
Itaw sa kondadon lota a tawil la.
Kot kay syimpri may-om odtin para-para
Sa pama-panomtom sa ama, indo la.

The children were now quiet
There in the county, the land they had inherited.
But they were not at peace, none of them,
Because of remembering their father and mother.

95) Say wana nin kaka a binalikasan,
"Main labas, ayadtin ali kon marangal,
Pigaw nakom tamo anay mainsowan,
Ama, Indo tampol silay nan tombokan."

The oldest one said,
"It would be good, noble younger brother,
In order to put our minds at ease
To go and look for our mother and father right away."

96) Olit lan awa-nak yapo ibati ko
Ta mako ko konlan Carlota, Cirilo.
Pobrin miamball mairap masyado,
Say naisipan lay tomala kilimos.

I'll leave the account about the children for a while
And go back to Carlota and Cirilo.
This poor couple, very poor indeed,
They had decided to wander about begging.

97) Sa kaka-karaw lan tomala kilimos
Sa raynon Aragon sila a niabot.
Sa binali-bali pastang la tomaod,
Konlan awa-nak la main naka-domog.

In their going about begging,
They reached the county of Aragon.
At each house they asked woefully
About their children, if anybody had seen them.

98) Milagro nan langit konlan miasawa
Nipontan kastilyo balin awa-nak la.
Main ot distansya sinoma-way ana,
"Sikami limosan pobrin miasawa."

As a miracle of heaven for the couple,
They reached the castle, the home of their children.
They were still distant when they already called,
"We are begging, a poor couple."

99) Sin pa-makalngo lan bosis a sinoma-way,
Siladtin awa-nak tampol dinomongaw.
"O malabin indo, kay mangyari doman
Totolon pa tanay babalin ibatan?"

When they heard the voice that was calling,
The children immediately went to look out of the window.
"O dear mother, would it be possible
To tell us from which town you are?"

100) Kay ya ot naka-bat, tampol nanala-bong
A sabaw soso na tama sa bawboboy
Lan silay awa-nak, maanlon panaon
Nasiyay sa labi nan indo lan poon.

She had not yet answered, when milk squirted
From her breast right into the mouths
Of these children who, for a long time,
Had been separated from the love of their mother, their origin.

101) Kaingan nanalita lowa a mantolo,
Mantangis tomaod yay malabin indo,
Wana, "Awa-nak kon aangibat sa poso
Kay ko nin isipon milagroy lomato."

While they talked, tears were flowing.
The dear mother cried pitifully,
Saying, "My children, in my heart
I could not have imagined this miracle could happen."

102) Pina-paptoan nan inalok-alokan
Silay awa-nak nan kalma na-domogan.
Lilikot nan indo a kay maanggawan,
Siyay ama la balo ispanta nan si-ban.

She covered them with kisses,
Her children that luck had let her find.
There was no end to the mother's happiness,
But the father was very much surprised.

103) Ginawa tomaod lan silay awa-nak,
Indo lay niyakos, inakop maparas.
Lilikot lay labis pantayan mairap,
Lowa sa mawmatay bilang mangabagat.

What the children did now
Was to kiss their mother and embrace her quickly.
Their joy was exuberant, making up for the hardships;
Tears were falling from their eyes like raindrops.

104) Siyaodtin ama   kay ya noli tampol,
Itaw ya sa ayran   pirmin angkamonong
Ta say gawgawa nay   mansomling sa nakom
A pa-mibantak na   sa botlay tatalon.

The father did not enter right away.
He stood at the stairs speechless all the time,
For he was thinking in his heart about what he had done,
Abandoning his children in the middle of the forest.

105) Siladtin awa-nak   kay la kinomitan
Syimpri ta malabi   a kinaotangan.
Sinakbat la yay nan   inoli sa ta-gay
Kot ningangay lota,   ama lay insa-mal.

The children did not hold a grudge
Because the one to whom they owed their lives was dear to them.
They met him and had him come up inside,
But the earth opened and swallowed their father up.

106) Kanya sawsinyoris,   sinoman kontamo
Ando pag-oliran   gawa ni Cirilo,
Konlan awa-nak kay   pinmasi-singa-ro.
Kanya kalolwa nay   ni-ka sa impyirno.

Therefore, gentlemen, may nobody among us
Imitate Cirilo's deed,
Who had not asked his children for forgiveness.
That is why his soul went to hell.

107) Anta ma-mabayi   si Ciriloy naod,
Angkaagrabyadoy   asawa nan maptog.
Awa-nak lan dili   anda-damsakon ot,
Imbantak sa bakil   dinaog a ayop.

Beause Cirilo was an adulterer, as you know,
His real wife was harmed.
He even mistreated his own children,
Abandoning them on the mountain, worse than an animal would do.

108) Ama a matamlar sa layaw napalmaw,
Nagpa-pamilya ot anta pino-layan.
Sa koni Cirilo'y si-ban karokaan,
Kay tana nali-mo sa mablin Katawan.

Such a lazy father, raised in luxury,
Created a family and yet neglected them.
Cirilo's wickedness was great.
He did not even fear the dear Lord.

109) Itgon koy na iti, syadti nay oltimo
Dinalanan biyay Carlota, Cirilo.
Makabin masi-bay wawali kontamo,
Doka magpamilya ni-ka sa impyirno.

I'll stop here now; this is the end
Of the experiences in the lives of Carlota and Cirilo.
May this serve us as valuable advice:
Those who treat their families badly will go to hell.

3.3 Biyay Li Caroling Tan Pedring 'Life Story of Carolina and Pedro'

This song describes a sad love story and could be classified as a *biyay* 'life-story song' or *sintiminto* 'sad love song'. Carolina (nicknamed Caroling), the daughter of a millionaire, and Pedro (nicknamed Pedring), a farmer's son, were friends from childhood. She enabled him to go to school and then urged him to learn a profession at her expense, revealing her love to him at that time. While Pedro is away studying to become a general, a lawyer asks Carolina's father for his daughter. Even though Carolina requests a delay, Pedro does not get home in time, so she is forced to go through with the wedding. Pedro arrives as they still sit at the wedding meal. Carolina urges Pedro to sleep with her that night, but Pedro refuses and commits suicide instead. She arranges for his burial and takes her life at the graveside, so they get buried in the same coffin at the end.

No explicit moral admonition is given at the end, but it is obviously intended for parents who, especially in former times, would go against their children's wishes in choosing a marriage partner for them. This story is widely known and well liked by Sambal audiences because of its emotional appeal.

I had two versions of this life-story song, one by Mr. Quiba (see 1.4)—already published (Quiba 1977b)—and the following by Mr. Pascual E. Agagas (see 2.12). I chose Mr. Agagas's because it is shorter. They are otherwise equal in content and quality in my judgment.

1) **Pasantabi ako sa komoyon salban,**
Sinyoris a tipon lapag kamisanan.
Silinsyon domali, long-on, imansanan
Ta mangolit akon maantod a biyay.

I pay my respects to all of you
Gentlemen who are gathered here, each one of the group.
A little silence, listen and pay attention,
For I will recount a short life story.

2) **Sin o-nan panaon, wana sa istorya**
Main akon na-kit loway miamiga.
Lalaki Pedrico, babayi Carolina.
Idad pitoy taon na-piamigay na.

Once upon a time, as the story goes,
I saw two friends.
Pedrico was the boy, Carolina the girl.
At the age of seven they had already become friends.

3) **Siyadti Pedrico mairap a tawo,**
Si Caroling balo anak milyonaryo.
Siyay pa-milabi la naboyot a awlo,
Syaodti Caroling ngali-ngalin mangano.

Pedrico was a poor boy,
But Caroling was the child of a millionaire.
They loved each other for a long time.
Caroling cared very much for him.

4) **Naisip ni Caroling maalagan bagay,**
Inayat si Pedring lomoob mag-aral.
Wana ni Pedrico nin binalikasan,
"Labas ka Caroling ta anak mayaman.

Caroling thought of a worthwhile plan:
She persuaded Pedring to go to school.
Pedrico answered and said,
"You are well off, Caroling, being a child of rich people.

5) **"Ambo bilang kongkon mairap a tawo,**
Taga bowat bongat a daan tanda mo.
No maki-ka wari mag-aral sa komo,
Somin ipanaliw lapis tan papil ko."

"Not like me, a poor boy.
I'm a farmer's son as you well know.
Even if I could go to school along with you,
I wouldn't have anything with which to buy my pencils and paper."

6) Say wani Caroling nin binalikasan,
"Dapat kompormi ka sa balang kon labay.
Sa lapis tan papil sikoy makaolay.
Ika-min ko komoy salban kayamanan."

Caroling said the following words,
"You should agree to whatever I want.
I'll be responsible for your pencils and paper;
I'll spend all my riches for you."

7) Siyaodti si Pedrico kot naayat na ya
Lomoob mag-aral lowa li Carolina.
No maibat sa iskol oras morong ana,
Sa botlay nin dalan mampi-payong sila.

Pedrico was persuaded
To go to school with Carolina.
Coming from school, when it was time to go home,
They'd walk in the middle of the street under one umbrella.

8) No maibat sila itaw sa iskwilawan,
Sa kala-lalako la kot ma-mot yay dalan.
Gawa ni Caroling si Pedring payongan,
Ayti man a kaon iawas niantabay.

When they returned from school,
As they walked the road was hot.
So Caroling held her umbrella over Pedring.
Wherever they went, they clasped each other's shoulder.

9) Syay pa-mag-aral la maanloy panaon,
Payabol nan Diyos tan tood panakom,
Kaabigan kalma silay dinomonong,
Tampol la nin nakway gradwadon high school.

The studies took a long time.
By God's grace and inspired will,
They were fortunate and learned well.
They soon got a diploma from the high school.

10) **Siyaodti si Caroling   kot tinomgon yay na**
Bana sa pa-ngisip   nin pa-maaral na.
Wanan nanalita,   "Pedring, mako kay na,
Mako kay na, Pedring,   ta mangwan karira."

As for Caroling, she now stopped
Because she thought of sending him to school.
She said, "Pedring, go now.
Go, Pedring, and learn a profession."

11) **Say wani Pedrico   nin binalikasan,**
"Labas ka, Caroling,   ta anak mayaman.
Ambo bilang kongkon   sobray kairapan
Taga bowat bongat   bilbi moy nan daan."

Pedrico answered this,
"You are well off, Caroling, being a child of rich people,
Unlike me in excessive poverty,
Just coming from a farm, as you already know."

12) **Syay wani Caroling   balo intirmino,**
"Totolon koy potog   pigaw tanda mo:
Sikay impangako   katimbang kalma ko
Kapakan lalaman   sa babo nin mondo."

But Caroling said, choosing her words,
"I'll tell you the truth so that you'll know:
You were selected for me, chosen by fate to be my spouse.
You are my better half in this world."

13) **Syaodti Pedrico   nakoy na nag-aral**
Sa a-say babalin   main kadayoan.
Pinag-inakitan   hostoy pa-mag-aral,
Nakwa nay kariran   pa-makaheneral.

So Pedrico went to study
In a far town.
He tried his best in his studies.
He trained to be a general.

14) **Siyaodti si Caroling   sa kagandawan na**
Main pinmaramag   abogado kona.
Wanan nanalita,   "Fernando matantan ka,
Kolang a kalma   no main anan no-na.

As for Caroling, she was so beautiful
That a lawyer courted her.
She said, "Fernando, you are slow;
It's a lack of luck that someone else came first.

15) **"Main akoy nan nobyon   Ingkomit sa poso**
A impaaralan ko   itaw sa madayo.
Kanya, O Fernando,   ando ka lomolo,
Sikay nay mamiliw   laloman inaro."

"I already have a sweetheart dear to my heart.
I'm sending him to school in a distant place.
Therefore, O Fernando, don't be sad.
Go and find another sweetheart."

16) **Siyay wani Fernando   nin binalikasan,**
"Sayang ana, Caroling,   a main mon kagandawan.
Sa koni Pedrico   sikay nilomabay
Taga bowat bongat   mairap a biyay."

Fernando said the following words,
"It's a pity, Caroling, for your beauty
That you already love Pedrico,
Who is only from a farmer, living in poverty."

17) **Wana ni Caroling   balo intirmino,**
"Mandako man mairap   pagpasinsyawan ko
Ta kay magiat sa nakom   Heneral Pedrico
Kapakan lalaman   sa babo nan mondo."

But Caroling replied like this:
"Even though he is poor, I'll bear it.
For I'll never forget General Pedrico,
My better half in this world."

18) **Syaodti si Fernando   sa kapilitan na**
Nako naki-totol   sa ama ni Carolina.
Kaabigan kaima   kot naayat na ya
Sa ikatlon awlo   magkasal silay na.

This Fernando in his persistence
Went to talk with Carolina's father.
He was lucky and was able to convince him
To have the wedding on the third day.

19) **Syay wani Caroling   balo intirmino,**
"Somonol ako, ama,   sa balang mon gosto
Balo ta biyan mo kon   loway bolan plaso
Ba-yo ipakasal   sa koni Fernando."

But Caroling replied like this:
"Father, I will obey all your wishes,
But give me two months' time
Before I'll be married to Fernando."

20) **Ginawa ni Caroling   sinolatan na ya**
Odti si Pedrico   pinabila nobyo na.
Say wana sa solat,   "Pedring, maparas ka
Ta sa ikatlon awlo   magkasal akoy na."

What Caroling did was to write him
Pedrico, her dear sweetheart.
She said in the letter, "Pedring, come fast,
For in three days I'll be married."

21) **Nabasa ni Pedring   solat nan nobya na,**
Kay na na-tandaan   nalaglag a lowa na.
Wanan nanalita,   "Ay tomaod pay na,
Kapa-pa-sal labis   bigla naolila."

When Pedring read his sweetheart's letter,
Unbeknownst to him his tears began to fall.
He said, "Poor me,
What a tragedy to be so suddenly bereft."

22) **Siyay kala-lalako   main kaboyotan,**
Kolang a pa-nga-lok   katagom pa-mangan.
No siyay kapa-pa-sal   anay maisipan,
Lowa sa mata nay   pirmin mamponasan.

His journey took a long time.
He went without sleep and also food.
When he would remember his situation,
He always had to wipe his eyes.

23) **Sin nakalato ya   sa istasyon barko**
Kot nakaingo yay nan   togtog nin mosiko
Ta nayari anay   kasal li Fernando
Sa koni Caroling,   anak milyonaryo.

When the boat arrived at the dock,
He heard the playing of music;
For the wedding of Fernando
To Caroling, the millionaire's daughter, was already over.

24) **Bana si Pedrico kot main kaboyotan**
Sa ama tan Indo kot siya a nasyay,
Lomato ya konia bindisyon ginawang
Ba-yo tinomoklo ta pinamalmalmal.

Because it had been a long time that Pedrico
Had been separated from his father and mother,
When he arrived at their place, he took their hands to be blessed
Before sitting down to rest.

25) **Wanan nanalita Indo ni Pedrico,**
"Kay doman ki-bayli, Pedring, anak ko
Ta kinasal ana Caroling, amiga mo
Sa koni Fernando, a-say abogado."

The mother of Pedrico said,
"Won't you attend the dance, Pedring, my son;
For Caroling, your friend, got married
To Fernando, a lawyer."

26) **Ginawa ni Pedrico nagsagili yay na,**
Inggwa sa lalaman a yonipormi na,
Sabli tan ribolbir kot awit-awit na.
Salban nin maka-kit, mampagsalodo kona.

So Pedrico changed his clothes
And put on his uniform,
Taking along his saber and revolver.
All who saw him, saluted him.

27) **Sin lomato ya itaw sa balin nobya na,**
Hosto yan mampangan odti si Carolina.
Kay na na-tandaan nalaglag a lowa na,
Wanan nanalita, "Pedring, komosta ka?"

When he got to the house of his sweetheart,
Carolina was just eating.
Without her knowing it, her tears began to fall,
She asked, saying, "Pedring, how are you?"

28) Siyay wani Pedrico, "Anyaman a biyay,
Nanangga, Caroling, sa kawkaloloan.
Labas ka pa ingat, sikay magkasal
Sa koni Fernando, anak nin mayaman."

And Pedrico said, "What is there to life?
Caroling, it ended in despair.
You are better off, for you are now married
To Fernando, a lawyer."

29) Siyay wani Caroling balo intirmino,
"Potog a pago, Pedring, a nagkasal ako
Sa koni Fernando, a-say abogado,
Kay na makwa syimpri ingkababayi ko.

But Caroling said this,
"It's true, Pedring, that I was married
To Fernando, a lawyer,
But I'll never give myself to him.

30) "Siyay ingkababayi ko kot sikay ogotan,
Say pa-milabi tay main kaboyotan.
Mandako man wari sikoy nay nagkasal,
Kay na makwa syimpri kongkoy a-say bagay."

"My girlhood will be for you.
Our mutual love has been for a long time.
Even though I was married,
He will never get that one thing from me."

31) Sin lomato anay alas otson yabi,
Nagpasyar si Pedring sa datin ka-iabi.
Say wani Caroling, "Gaw-on moy na iti,
Gaw-on moy na, Pedring, igot pa-milabi."

When it was eight o'clock at night,
Pedring went to visit his former sweetheart.
Caroling said, "Let's do it here;
Let's act out now, Pedring, our true love."

32) Siyay wani Pedrico nin binalikasan,
"Sayang ana, Caroling, a pinag-aralan
No gaw-on ko wari komoy a-say bagay,
Ma-mantsawan anay pa-makabeneral."

What Pedring said as answer was,
"My education would be wasted, Caroling,
If I did dishonor you.
I would defile my reputation as general."

33) **Sin lomato anay   dis-oras yabi na,**
Syaodti si Pedring   kot mag-orong yay na.
Wanan nanalita,   "Maka-patawoy na.
Adiyos O Fernando,   adiyos Carolina."

When it was getting late at night,
Pedring went home.
He said, "I take leave now.
Good-bye, Fernando; good-bye, Carolina."

34) **Sin nakataoy ya   itaw sa balaybay,**
Wanan nanalita,   "Adiyos ana, biyay.
Oltimoy na nangon   na-kit ko si nanay,
Maka-patawoy na,   babalin tinoboan."

When he had come down into the yard,
He said, "Goodbye now, beloved.
It was for the last time when a while ago I saw my mother.
I can take leave now from my home town."

35) **Ginwa ni Pedrico   kinway ribolbir na**
Ba-yo nagpa-paltos,   nagpakamati ya.
Bana ta anodtaw,   say wanan nakom na,
Kapa-pa-sal labis   bigla naolila.

Then Pedrico took his revolver
And shot himself, committing suicide.
He said to himself that the reason was
His dire situation, so suddenly bereaved.

36) **Syaodti si Caroling   sin lomato a boklah,**
Na-kit na si Pedring   nati na sa lota.
Nonaoy yan bigla   ta mampokawon ya,
Wanan man-itangis,   "Pedring, mibangon ka."

As for Caroling, when morning came,
She saw Pedring dead on the ground.
She went down to wake him up
And said with tears, "Pedring, get up."

37) **Bana ta si Pedring kot kay na mapokaw,**
Ginwa ni Caroling kinombiday salban.
Wanan nanalita, "Mairap o mayaman
Maki-pamiatol anggan panabonan."

Since Pedring could not be awakened anymore,
Caroling invited everybody to the funeral.
She said, "Poor or rich,
Everyone come to accompany him to the grave."

38) **Sin nakalato silay nay kombidado,**
Inalsa si Pedring inggawa sa karo.
Say wani Caroling, "Pa-painaon moyo
Bangkay ni Pedring ka-labin nasolo."

When all who had been invited had come,
Pedring was lifted up and put up on a funeral coach.
Caroling said, "Be careful,
It's the corpse of Pedring, my broken-hearted sweetheart."

39) **Synodti si Caroling, nagsagili yay na,**
Inggawa sa lalaman magandan bistida.
Ginomwa yan solat, inggawa sa bolsa
Ba-yo kinway ponyal sa lalo baol na.

And Caroling changed her clothes
And put on a beautiful dress.
She wrote a letter and put it into her pocket
Before taking a dagger from her trunk.

40) **Sin lomato ana itaw sa kamposanto,**
Wanan nanalita, "Salamat komoyo
A naki-damay-damay sa koni Pedrico.
Diyos anay kaolay bomalo komoyo."

When they arrived at the cemetery,
She said, "Thank you all
For your help in mourning with me for Pedrico.
It's up to God to repay you."

41) **Ginwa ni Caroling, kinwa nay ponyal na**
Ba-yo nagsasaksak, nagpakamati ya.
"Bana ta si Pedring ka-labi nati na,
Mati koy namaot, miingan kami lowa."

And now Caroling took her dagger
And stabbed herself, committing suicide,
"Because Pedring, my love, is already dead,
I will also die so that both of us will die together."

42) Main nin naka-kit solat na sa bolsa,
Kinwa nin maronong ba-yo binasa.
Siyay laman nan solat syaodti nay istorya,
Biyay li Pedrico tan si Carolina.

Someone saw the letter in her pocket.
It was taken out by a learned person and he read it.
The content of the letter was this story,
The life story of Pedrico and Carolina.

43) Na-pisyonsyonan tawon kalabongan,
Pedring tan Caroling main pa-mitipan.
Ginwa nin maronong, sila a kinasal,
Sa lalo nan longon silay pinilalay.

The people came to the conclusion
That Pedring and Caroling had a mutual covenant.
What the wise man then did was, he married them:
He laid them side by side in the coffin.

44) Itgon koy na iti, syaodti nay anggawan
Olit kon maantod main nababaan.
No main mamanos tan mamintas bilang,
Kaolay silay nan mamno kakolangan.

I'll stop here now; this is the end
Of the short story I was able to tell.
If someone has something to criticize,
It's up to them to fill in what is lacking.

3.4 Biyay Nin Prinsisa Tan Criado 'Life Story of the Princess and the Servant'

This life-story song is an original composition by Mr. Juliano E. Bautista (2.6) based on a story told by his father-in-law. I have heard a shorter song entitled "Merami and Cupido" that probably originated from the same story since Merami is there mentioned as the girl's name (as in verse 20 of this song) and the girl also has an apparition of her lover's heart talking to her after his death. However, in "Merami and Cupido" there was no indication that her suitor was her servant.

1) **Payabol nan Diyos   oras a maliga**
Sa kontamon tawon   soyot a pinalsa.
Pakanaon moyo   komon para-para
Ta mangolit akon   a-say liwa-liwa.

This is a joyful hour; may God's blessings be
Upon us people whom he created belonging to the last generation.
May you all equally make use of it,
For I'll recite an entertaining song.

2) **Yadtin liwa-liwa   komoyo totolon**
Bida a nangyari   sin o-nan panaon
Potog man tan ambo,   dapat imomnokon
A laman istorya   tan tawtirminasyon.

This entertainment that I'll tell you
Is a life story that happened in former times.
Whether it's true or not, we should consider
The content of the story and how it is told.

3) **Main nin prinsisa   sa tori mampi-wan**
Lako silay gwardya   konan mampagbantay.
Main yan criado   a pinatayaan
Mampiga-got sosi,   malita tan kaban.

There was a princess who lived in a tower;
Numerous were the guards who watched her.
She had one servant who had been entrusted
To keep her keys, suitcases, and sacks.

4) **Synodtin criado   say pa-sal tomaod**
Konan katawan na   ta main yan ibog.
Sa topo yan mako   kona paka-sindog,
Say lowa sa mata na   lawas man-omagos.

This servant, pitiful was his situation
Before his lady, for he yearned for her.
Every time he came close to her,
Tears streamed from his eyes.

5) **Oras nay nan mangan   yay mablin prinsisa,**
Domolog yay criado   kona sa lamisa.
Kay na ma-piloman   ma-pisilap mata
Ta paran mampanondan   irap sa poso la.

When it was the princess's hour to eat,
The servant approached her at the table.
They could not look again into each other's eyes,
For both suppressed their hearts' sufferings.

6) **Na-balikan oras,   panaon tan tyimpo,**
Na-latan yan boblay   a pobrin criado.
Mabyat a masakit   pasma de bardillo.
Mati ya ta sokat   kay somin rimidyo.

When hours, time, and chances had gone by,
The servant was stricken ill.
It was a severe sickness, *Pasma de Bardillo*.
He died, for there was no remedy.

7) **Say wana ni Febo,   a-say tawon pantas,**
"Tatalan ki-dongo   kay maka-balikas."
Nag-abri yay kolop,   poso nay nilomwas
Sa koni Merami   nangolit matandas.

Febo, a wise man, said,
"He wanted to tell you personally but couldn't speak out.
So his chest opened and his heart came out."
He talked to Merami, revealing everything.

8) **Say wanan inombat   yay mablin prinsisa,**
Nakilngan yay lowa   sa midmang nan mata,
"Pobrin criado ko,   makaondo pay na,
Nakisyay sa mondo,   kay nanginanawa."

The dear princess said in answer,
With tears in her eyes,
"My poor servant, what a pity!
You have departed from this world—you have stopped breathing."

9) **Say wana sa kona,   "Somin akon magawa**
Ta poso kan bongat   mantoloan lowa.
No biyay mo komon   gaw-on koy komana,
Inako kata ta   pirlas katan motya."

She said to him, "I can't do anything.
You are only a heart now on which tears fall.
If you were alive, I would do what is right.
I'd take you, for you are my precious pearl."

10) Kinwa na yay bangkay, inloob sa silid.
Lowa sa mata nay mantolo mapilit.
"Ibat komo nga-min ta kay ka nangolit,
Anta kay ko tanda main mon masakit."

She took the corpse and put it inside a room.
From her eyes tears flowed uncontrollably.
"It's because of you—because you didn't tell me—
When in fact I did not know what you were suffering."

11) Say bangkay nan criado nailoob ana
Norong ya ta sokat sa konan kolop na
Yay mablin prinsisa kot namakotana
Ya nin pawplatiro tan panday a lowa.

When the servant's corpse had been brought inside,
His heart went back inside his chest.
The dear princess called
Silversmiths and two carpenters.

12) Silaodtin panday ginawa lay kasko
Inalop maabig a longon nan criado
Aw-anorin kapara sa konlan platiro
Pilak tan balitok biig intrigado.

These carpenters made a cart,
Fitting it nicely, for the servant's coffin.
Likewise the silversmiths
Were furnished with silver and gold.

13) "O," wana nin prinsisa, "Kot alsawon moyo
Mita-tala midmang a a-pat katawo
Ta syadti tana lawo," wanay "paka-kit ko
Sa konan inaro, pinabli kon criado."

"Now," said the princess, "lift him,
Four people carrying him, two on each side,
For this is, I think, the last time I'll be able to see
My darling, my beloved servant."

14) Sin naigwa ana sa longon a bangkay,
Yay mablin prinsisa nako sa olowan.
"Criado ko," wana, "syaodti nay anggawan
Pa-mi-kit tan lowa a kay na mangoman.

After the corpse had been placed into the coffin,
The dear princess went to where the head laid.
"My servant," she said, "this now is the last time
That we two will see each other—it won't happen again.

15) "Adiyos, criado ko," say wana sa kona,
"Adiyos, inaro ko, pa-no ka man ana?
Adiyos, nilabi ko, kot pinlasa-sa
Podaon koy nakom ta dispididay na."

"Good-bye, my servant," she said to him.
"Good-bye, my darling, how will you be now?
Good-bye, my beloved, I have determined
Not to restrain my heart, for it's time now to say farewell."

16) Say pantyon nan criado sin nayari ana,
Say wana ni Febo, "Manabon tamoy na."
Aw-anorin anamaot sa konan prinsisa,
"Pa-palnaon moyo, ola masaktan ya."

When the servant's grave was finished,
Febo said, "Let's bury him now."
And the princess also spoke,
"Be careful that he not be harmed."

17) Kay somin bara-nan saytin pananabon
Ta pilak, balitok a kopkop nan longon.
Pina-pakaabig sa tomba intoon.
Ba-yo kinantawan lan kantor maronong.

Nothing was left out at this burial,
For the coffin was covered with silver and gold.
It was very carefully placed on top of the tomb.
Then skilled cantors sang for him.

18) Sin nayari lay na kinantawan maabig
Nin mawmaalaga, mangalinon bosis,
In-aypa la yay na sa pantyon inalis.
Ba-yo sinaraan tan pinakaabig.

After they had sung well for him
With beautiful, clear voices,
They took him down and put him into the tomb.
Then they closed it and finished it nicely.

19) **Sin siradoy na balo   a pantyon nan criado,**
Say wanan prinsisa   sa lako a tawo,
"O kawka-baball,   salamat komoyo."
Balo say nakom na   lawas mangkagolo.

When the servant's tomb had been closed,
The princess said to the crowd,
"Oh, town mates, thank you."
But her heart was always troubled.

20) **Say wana ni Febo   sa konan prinsisa,**
"Anak ko, Merami,   kot manglsip ka pa,
Sa irap nakom mo   ola milabas ka
Sa rigla nan Diyos,   Poon tan Namalsa.

Febo said to the princess,
"My child, Merami, please think.
In your heartache you might transgress
God's law, who is our Master and Creator.

21) **"Ta angka-kit anaod   tan sangkapatnagan**
A mangka-bilbi nin   tawon kalabongan,
Say loway ayl mo   halos kay iko-dang,
Kay moy na angka-kit   lota mando-daan."

"For it can be seen and is so very obvious
That it is discerned by the people.
You are hardly lifting your two feet;
You can't even see the ground you are stepping on."

22) **Say wanan prinsisa   a binalikasan,**
"Salban salita moy   main nin kaptogan.
Labay kon papason   tan labay kon lingwanan.
Pa-no kari odti   kay ko ma-bonbonan."

The princess answered,
"All your words are true.
I want to supress my grief and want to forget.
What can I do? I can't suppress it."

23) **Kanya ta say wana   sa lako a tawo,**
"O mawmangalabi,   salamat komoyo.
Mag-orong tamoy na   itaw sa tori ko
Ta gaw-on tamoy nay   pa-masi-singa-ro."

That's why she said to the crowd,
"Oh, you dear people, thank you.
Let's go home now to my tower
And let's ask for mercy for him."

24) **Itgon koy na iti, syaodti nay anggawan**
Pa-sal nan criado tan prinsisa marangal.
Sa kali-mowan na tan sa karingoyan
Ibog na sa mondo kay pinakinabangan.

I'll stop here now, this is the end
Of the situation between the servant and the noble princess.
In his fear and shame
He could not benefit from his love's desire in this world.

4. Liwa-Liwa (Entertaining Songs)

4.1 Masyadon Marangal A Pa-miaarap 'A Very Respectable Meeting'

This entertaining song was given to me in a recording session with Mr. Severiano E. Ebitner (1.2) at Mr. Quiba's house. He used it as introduction to the songs he subsequently sang. The function, then, of this song is comparable to the introductory verses of traditional Tina Sambal songs where the singer asks the audience to bear with him. It is a complete song, elaborating on all the factors that make singing difficult: a critical audience, the requirements of art, correctness, clear enunciation, a cultured voice, and exact timing.

The song is regular in rhyme but shows great variation of syllable number within the dodecasyllabic frame. Of course, Mr. Ebitner, as its composer, was easily able to compensate in his singing for the irregularities. The song has two melodies, the first and third verse being sung to the same melody and the second and the fourth to another. The song could be considered to have two eight-line stanzas. But I decided on four stanzas on account of the rhyme.

1) **Masyadon marangal a pa-miaarap**
Ta ka-dongo silay main dawdignidad,
Maronong manglongo tawtirminon labas
Kanya angkaringoy a pa-sal kon mamalikas.

This meeting is very respectable,
Being face to face with persons of dignity
Who are able to listen critically to my expressions.
That's why I feel embarrassed to speak out.

2) **Ta syay tawon intilihinti,**
Mawmangaronong nin mangintindi
Ta syay kansyon ay main aw-arti,
Yay malingo ka-paringoy a mangyari.

Because in front of intelligent people
Who are able to discern,
Knowing that a song should have style,
It would be embarrassing to make a mistake.

3) **Pa-magkantay masyadon mairap**
Ta say kailangan malinoy balikas,
Artin bosis nanglaloy nay kompas,
Kot say bagay-bagay mito-tongtong sa lawlogar.

Singing is very difficult
Because it is necessary to pronounce clearly.
The voice should be expressive, and especially the timing
Should properly fit in the right places.

4) **Kanya ta syay kansyon kon sayti,**
O sawsinyoris a biig mabli,
No syay kansyon ay kolang sa arti,
Dispinsawon moyo komon no mangyari.

Now, this song of mine,
Gentlemen who are gathered here, all highly esteemed,
If this song is lacking in style,
Please forgive me, if possible.

4.2 Kantan Samball 'Sambal Song'

This song describes the Tina Sambal characteristic of reluctance to perform in public coupled with willingness to obey, with many apologies, when one is asked. It contains an additional expression of general willingness to obey one's elders, a value also mentioned in the second of the hortatory songs (2.2 of the Chrestomathy) and in the next two songs in this section.

This song is often heard in Candelaria. I myself have three different recordings of it. (The wording and verse order vary somewhat with different singers.) Verses 1 and 3 are sung to a different tune than verses 2 and 4. Singers who switched the verses around, for example, singing verse 2 before verse 3, still sang them to the same tune as in this version. This confirmed my analysis that the song is sung to two different tunes rather than having verses with eight-syllable lines.

The version here was sung by Mrs. Violeta R. Sison of Binabalian, Candelaria, at a recording party in my house on March 24, 1981. (See Appendix 5 for a transcription of the melody as sung by Mrs. Sison.) Mrs. Sison, born in 1939, has a natural gift for singing and is often asked to sing on stage for special occasions. (See comments under 1.6.) She learned her repertoire from her mother. I also have another recording of this song sung by Mrs. Ludivina E. Catacutan and the late Mrs. Adelina E. Egnisaban both of Panayonan, Candelaria.

1) **Syaodti nay oras tan mapaya-paya,**
Inimbin payabol nan Diyos kontamon namalsa.
Imomnokon komon itin para-para
Ta siko pay magkantan a-say liwa-liwa.

This is now the refreshing time,
Which God has given to us whom he created.
May we all here ponder this,
As I present an entertaining song.

2) **Manggoygoy yay poso ko komon nin mamalikas,**
Mangkagaril yay dila, kolop koy mangkabagbag,
Kot babaon yay dingoy tan iari yay salak
Pigaw silay nanogo ay kay la ibantak.

My heart trembles in speaking to you.
My tongue is tied, my heart flutters.
But I will suppress my embarrassment and hide my fear
So that those who sent me will not reject me.

3) **Ta nanglalon no maisip-isip nin saiban**
A bibilin lan ama, ina a dalisay:
No main manogo a maskin sinoman,
Somonol matibolos no ambo karokaan.

Especially when I think about all
The instructions of my virtuous father and mother:
If someone should give me an order, whoever he may be,
I should obey willingly if it was nothing evil.

4) **Dispinsawon moyo pay anggawan nababaan,**
Naisonol komoyo nin pobrin kakalogan
Palibhasa ta siko kot kay nin nag-aral,
No ambo ama tan ina a namisalaysay.

Forgive me the limitations of what I was able to do.
I just obeyed you as a poor nobody
Because I did not go to school.
It was just my father and mother who told me this.

4.3 A-say Kaso-sonol 'An Act of Obedience'

This song, probably a composition of Mr. Pascual E. Agagas (2.12), is on the same theme as 4.2. Its vocabulary and expressions are somewhat uncommon. Verse 5 uses figurative language, comparing the brevity of life to the blossoms of a tree.

1) **Ibat sa nasoyo   ako tomaod**
Mamin liga-liga   sa 'reunion' a maingod,
Komoyon matoa   itin dinomolog
Naki-damay-damay,   itin nalilikot.

Because my humble self was chosen
To bring happiness to this precious reunion,
To you elders who are gathered here
To share in this merriment.

2) **Say pobrin pa-sal ko   dispinsawon komon,**
Sa pa-malikas   ola kay ma-tongtong.
Mas mairap ta   sikoy olimon,
Sikoy magpasinsya,   babaon kon gaw-on.

Please excuse my humble self
Who may not be able to find the right expression.
It's even harder because I am the one you want to hear.
So please bear with me; I'll do what I can.

3) **Alang-alang komon   pinabiln nanogo**
A kay nag-alangan   sa kongkon nanoyo.
A-say panonobok   na kongko sigoro
No kay mamaringoy   sa botlay nanoro.

For your sake, you dear one who chose me,
Who did not hesitate to call upon me.
Perhaps this is a test for me, to see
If I would bring shame on him who asked me amidst these people.

4) **Kanya mandako man   anyay kairapan,**
Syay kaso-sonol ko   lipos tinoboan.
Kanya, matoa ko,   ando mag-alangan,
Mayangyang yay poso   no ambo karokaan.

Therefore, even though it's difficult,
My obedience is wholehearted.
Therefore, my elders, don't hesitate.
My heart is willing to obey as long as it's nothing bad.

5) **Ta sitamoy tawo,   say kalimbawaan**
Bilang a-say kayo   magandan tanaman.
Bawbonga, bawbolak   no maabot anay oras
Nin mapoti,   iota a ogotan.

For we people, we are like
A tree, a beautiful plant.
Its fruit and blossoms, when the time has come
To pick them, will return to the earth.

6) **Itgon koy na iti, pinabilin matoa,**
Lanang a soltiro katagon dalaga.
No mala lawlingo sa ponto tan koma,
Kaolay kamoy na kongko manispinsa.

Now I'll stop here, dear elders,
Including you young men and young women.
In case there are errors in tune and punctuation,
It's up to you to forgive me.

4.4 Alang-alang Sa Kaso-sonol ‘For Obedience’ Sake’

This song, like the two preceding ones, elaborates on the theme of complying with a request to sing, even though trembling with fear. It uses figurative speech to address the audience and describe the harmony of the gathering. It is probably a composition of Mr. Pascual E. Agagas (see 2.12).

1) **Bongat kon na-kit tan napatag-patag**
Abig nakom sa pa-miaarap.
Wamoy naor odtaw mangaligan bolak,
Mansomngaw a banglos wamo kapibosyag.

Suddenly I saw and realized
The tenderness of feeling in our meeting together
You could say they were happy flowers
Spreading fragrance as if they had just opened up.

2) **Mangkawa-nan koy abig reunion**
Sa pa-midodongo mangalinggas a nakom.
Say liga tan inso aniiwa-liwawon
Siyaodti oras a pa-mititipon.

I'd hate to miss such a nice reunion,
Facing each other with hearts aglow.
The happiness and contentment comforts us
In this hour of meeting together.

3) **Somonol akoy na sa man-ipanogo,**
Silay mawmatoa labay manglongo.
Malinggas a nakom tan losob yay poso
Bilang kaso-sonol sa ama tan indo.

I will obey now doing what I was told
Since the elders want to listen.
My conscience is clear and my heart is willing
As in obeying my father and mother.

4) **Kay ko komon magawa a nakom kot somonol.**
Kanya maso-bot abriyan yay boboy,
Manggaril yay dila, kolop koy manggoygoy,
Say kalakan moyo kongko mangimaton.

I didn't want to do this, but I'll obey.
The reason I'm reluctant to open my mouth,
Why my tongue is tied and my heart flutters,
Is that you who will be watching me are so many.

5) **Itgon koy na iti, syaodti nay anggawan**
Kanta kon maantor, na-dol kaisipan.
Anggan kantan bongat, ambo ala maganos.
Malayop may oras, pambolan kan sayngot.

I'll stop right here; this is now the end
Of the short song that my mind was able to understand.
Although it was only a song, it was not easy.
Even though the hour is cool, one is covered with perspiration.

4.5 Boboy Mi Kay Mansawa Mamipatnag Kaliliktan 'Our Mouths Don't Get Tired of Expressing Joy'

This song is an expression of gratitude for a warm reception. The harmony of the meeting is compared to heavenly bliss. The song is sung to three different tunes, verses 1 and 4 having the same tune, and likewise verses 2 and 5, and 3 and 6. (See Appendix 5 for a transcription of these tunes.) It is well liked and widely known in the barrio of Panayonan, Candelaria. Since it is a traditional song, there are slight variations between individual singers' wordings.

The following version is taken from an April 1977 recording of a duet by Mrs. Eleuteria E. Agagas (born 1924) and Mrs. Marcela A. Edrosolo (born about 1907), both residents of Panayonan, Candelaria. Mrs. Agagas learned the song from Mrs. Edrosolo when they were young. Mrs. Edrosolo would copy songs she liked into her notebook. Her main source was her aunt, an elementary school teacher, Mrs. Petra E. Egenias. Mrs. Egenias also had an older sister who was well known as a singer and extraordinarily gifted in poetry with a wealth of stories that everybody loved to listen to, and even in everyday conversations she would often make her remarks in the form of rhymes.

I have a written version of this song from Mr. Jose S. Menor (see 2.1) in which he made changes where he disagreed with the traditional rendering; for example, he has *Sikami kay mansawa* 'We don't get tired' instead of 'Our mouths don't get tired'.

1) **Boboy mi kay mansawa   mamipatnag kaliliktan**
Sa abig moyon nakom,   mawmatoan mapagalang.
Mampaki-salamatan mi   a lawlinggas kanakoman
Ta say aw-asikaso moyoy   mampama-las kaligsawan.

Our mouths don't get tired of expressing joy
About your kindheartedness, honored elders.
We give thanks for your radiant hearts
Because your cordial reception adds to our well-being.

2) **Kakalmanan odti   inimbi nan Diyos**
Ta sinakbat kamin   lako a lilikot.
Amotod sikami,   matoay namaot
Mangkalo lomoksoy   poso mi sa lalo kolop.

This is good fortune given by God
That we were received with much happiness.
Therefore, elders, we also feel
Our hearts almost jumping within our chests.

3) **Mampama-las payti   nin kawkaligsawan**
No ma-pisasakbat   linggas kanakoman.
Mamida-ton galasgas   latan a kaligsawan,
Say pa-sal sa mondoy   bilang somin kamatyan.

It's a pleasant surprise when our well-being is increased
By meeting radiant hearts.
When those bringing joy meet with others in good health,
Our situation here on earth is as if there were no death.

4) **Say pa-sal tamo sawanin   itaw mi na malpara**
Konlan aw-anghilis   nan Diyos sa Santan Glorya,
Syaodtin pa-mioki-kit   malinggas yay nakom, somin mantsa,
Yadtin pa-mipi-kit   mangaligsan para-para.

Our situation now could be compared with that
Of God's angels in Glory:
Our meeting together with shining, blameless hearts,
Our seeing each other in mutual good health.

5) **Iaboloy Na komon nin Diyos sa langit**
Ta say abig nakom ando nin mabalik
Bilang sa komoyo a ampi-pamipi-kit,
Rikwirdo mi nan kay maglat sa isip.

May God in heaven grant
That the kindheartedness may never change,
Which we see in you in our meeting together.
Our memory of this will never vanish from our minds.

6) **Kay maglat sa isip bongan boboy lawas**
A galasgas moyo sa napi-plarap.
Sa konan Katawan lawas nin pidawat
Kaligsawan tamo, matoan salban oras.

It will not vanish from our minds but always be on our lips,
Your cheerfulness and warm reception.
We are always praying to the Lord
For our mutual health, elders, at all times.

4.6 Yabi Odtin Maligan Lawas 'This Night Is Altogether Joyful'

This contribution by Mrs. Erminia D. Francisa (see 2.10), sung on tape in 1978 on Panglit Island, San Lorenzo, Masinloc, is entertainment at its best. Set to a lively tune, the words describe the beauty of nature at night and the joy of young people being together in a group. The ending of this song in nonsense syllables is one of two instances in my collection, the other being an imitation of laughter in 5.6.

1) **Yabi odtin maligan lawas**
Ayti tamo man isilap.
Syay bolaklak kot mansosyag,
Banglos lay mampiboyak.

This night is altogether joyful,
Wherever we may look.
The flowers are opening,
Spreading their fragrance.

2) **Manok-manok ampi-pagkanta,**
"Mi-liga-liga tamo," wanla.
Syay banglos lan dawdalaga,
Kolintas lay sampagita.

Birds are singing together,
Saying, "Let's be happy together."
How fragrant are the young girls;
Their necklaces are made of sampaguita.

3) **Anakaba-yo, kadalagawan,**
No manga-pititipon a salban,
Wamo no sonag nan bolan.
Tarararantan tiraraian
Tirarararararan tararan tantararan.

Young men and young girls
When they are all gathered together,
They are as bright as the moon.
Tralalalala, tralalala,
Tralalalalalala, tralala, tralalala.

4.7 Syay Bakil Tan Ambay 'The Mountains and the Ocean'

This song is said to be a composition of Mr. Evaristo E. Eclevia (see 1.3), who composed it on an occasion when he was asked to be the *sogò* 'representative' of a suitor from Candelaria asking for the hand of a girl in Masinloc. In beautiful figurative language nature's harmony is used to express the wish for unity between the towns of Candelaria and Masinloc, especially between the two families about to be joined in marriage. It was sung on cassette by the late Mr. Pedro Elefante (see 1.6) of Lawis, Candelaria, and was his favorite among all of his repertoire of Tina Sambal songs.

The song has become quite popular as an entertaining song, since a favorite topic in Tina Sambal songs is good interpersonal relationships and the relationship between the two towns mentioned is very close. Historically, Candelaria used to be a barrio of Masinloc by the name of San Vicente (still the town's patron saint). It acquired independence only in 1872 according to a story in *Tototolon, Kasalitaan Tan Pawpakta* (Schuster and Ramiscal 1976).

I also have another version of this song by Mrs. Caridad E. Encina (born 1920) of Binabalian, Candelaria:

Say bakil tan ambay a ampangopkop Sa Candelaria tan Sta. Cruz.
Say abig nin lopot palibhasay naod Ta kalabayan nan mablin Diyos.
'The mountains and the sea embrace Candelaria, and Sta. Cruz.
How sweet the breeze, because that is the will of our dear God.'

In this version the towns mentioned are Sta. Cruz and Candelaria. Since the word *Masinloc* is part of the end rhyme, the whole first verse had to be altered; but it is still recognizably derived from the other version.

1) **Syay bakil tan ambay   a syay mampangobkob**
Sa Candelaria   tan Masinloc,
Labas a alotor   palibhasay naod
Ta kalabayan nan   mablin Diyos.

The mountains and the sea that surround
Candelaria and Masinloc
Are in good harmony because of the fact, of course,
That this is the will of our dear God.

2) **Silay daloyon sa ambay   Masinloc tan Candelaria,**
Say abig nin aw-aloyon   kot maka-pagama.
Anorin komon sa tawo,   say poso kot ma-plasa-sa,
Malinos pa-milalabi,   anya pay nan liga!

The big waves on the beach of Masinloc and Candelaria—
What an inspiration to see how harmoniously they follow each other.
May it be the same among people. May hearts be united
And mutual love be pure. What happiness that would be!

4.8 Yay Rawrosas Paytaw 'The Roses'

This entertaining song speaks to the situation of young girls, comparing them to flowers easily susceptible to ruin by insects who alight and then afterwards do not give them a second thought. Beautiful language and figurative admonition are matched by a pleasing tune to create a classic for entertainment. It was contributed by Mrs. Erminia D. Francisa from Panglit Island, San Lorenzo, Masinloc (see 2.10). (Song 2.4 is in the same vein but with an explicit moral.)

1) **Yay rawrosas paytaw   iti sa masitas,**
Syay abig nin banglos,   maganos miboyak.
Silay tawtanlolong   mangka-pitatagtag.
No sawaan lay na,   lakwanan ta sokat.

The roses, you'd be surprised, among all flowers
How nice is their fragrance. It spreads easily.
Insects cause them to fall apart.
If they get tired of them, they just leave them.

2) **Lakwanan ta sokat,   kay lay na orongon.**
Bolak a napagpag   kay lay na poloton
Ta labay lay naman   a ba-yon bolakon
Ta kay lay na tanda   odti mansiraon.

They just leave them, not coming back anymore.
A flower that has fallen apart they won't pick up,
For they want a new blossom again.
They don't realize that they are ruining it.

4.9 Lucing 'Lucing'

This song, even though entertaining in character, is hortatory. A young girl who ran away from home and engaged in a disreputable occupation is addressed by her father. He, while assuring her of her parents' love, urges her to repent. In verse 2 is a reminder that God's forgiveness surpasses that of human beings. Effectively inserted between the two verses of the song is a spoken portion as an "optional narration" in which the father tenderly addresses his daughter. It follows the Tina Sambal tradition of treating practical problems and moral values in their songs.

I was told that this song is classified as a *komposon pangliwa-liwa*, a newly composed entertaining song. It was composed by Mr. Sotero B. Elgincolin (see 1.5) on October 26, 1982. Written to the tune "Lucille" by Kenny Rogers, the form of the song with its twelve-line verses is unique; Mr. Elgincolin chose this form because of the melody he was following.

1) **Lucing, anak ko, anongkot ginomlat**
Ta bigla kan nilomayas?
Kay mo nin inisip a minor ka sa idad
Ta kinsi anyos ka bongat.
Kay mo nin maiglat a panobsoban ka
Sa gawa a lingo ma-sita.
Ta yay kata-tawo ambo basta-basta,
Nanglalo pa ot ta dalaga kay na.

Biliwon moy nangyari sawanin,
Matiboy a olo, inogotan mo-rin.
Klasin trabaho nilooban mo! Maholok a nakom nga-min,
Sinira mo a pori mo, Lucing.

Lucing, my child, why did you leave
And suddenly run away?
Didn't you think about the fact that you are still under age?
For you are only fifteen years old.
You can't avoid being scolded
And being reprimanded for doing wrong.
For a human being is valuable,
Especially now that you are already a young maiden.

Look at what has happened now.
Because you were stubborn, you ended up like this.
What kind of work you got into! Because you were secretive,
You defiled your honor, Lucing.

Optional Narration:
Lucing, anak ko, paibat sin nilomayas ka, kolang anay pa-ngalok mi ni Nanay mo bana ha pa-manomtom mi komo. Kay mo tana inisip ya-rin nilooban mo, bogta mon sinira a pori mo katagon ot dangal pamilya tamo? Kot mandako man wari napa-wan kan anorin, kay mi ka maibantak ta inaro mi ka ta anak kan dili.

Lucing, my child, from the time you left, your mother and I have not had enough sleep because we keep thinking about you. Didn't you think about what kind of work you entered, just destroying your honor together with the respectability of our family? But even though you went that way, we can't discard you. We love you because you are our very own child.

2) **Kot anorin man, no an-ombabalyon,**
Maari ot nin itoynong.
No magdisidido sikay magnakom,
Natomba ay maibangon.
Sa isip nin tawo kay man nin mapolak,
Ginwa moy main nin bakas.
Kot koni Cristo yay kasalanan maglat,
Itabon na-rin sa layat.

Kanya ta yay rimidyo mo, Lucing,
Yay kawkasalanan ombabalyon mo-rin,
Klasin trabaho nilooban mo, marapat bokotan orin
Ta mama-yo kan biyay mo, Lucing.

In spite of all that happened, if you repent,
It can be straightened out.
If you decide to become sensible,
What is fallen can be lifted up.
It can't be erased from people's minds—
What you did will leave its traces—
But with Christ, sins can be removed;
He will bury them in the deep sea.

Therefore, Lucing, the remedy for you is
To repent of your sins.
The kind of work you entered, you should turn away from it
And change your life, Lucing.

4.10 Kantan Pa-malabay-labay 'Song to Cause Affection'

Superficially this song is a courting song. But certain exaggerations and negative revelations give it away as an entertaining song. The man singing it praises his own physical characteristics and industriousness but admits at the end that his promises to feed and clothe the object of his affections may well be thwarted by his vice of playing cards. Mr. Segundo M. Molino (see 2.7) of Lucapon, Sta. Cruz, composed this song when he was still a bachelor.

1) **Sawanin ko na-kit iti koy na mi-pol,**
Kay koy na ikano, potog payti totol:
Anggan anyay bagay awit nin ola-lom,
No talagan kalma anggan kay tingkapon.

Now I've seen it; now I believe.
I don't follow hearsay; it's true what's been said:
There is no desire that's not accompanied by doubt;
But, if it's your fate, you get it even if you don't look for it.

2) **A bilang sawanin, Neneng, na-kit kata**
Sa saytin pondasyon kampon liga-liga.
Kaabigan kalma, bilang tinatala,
Ta anongkot kari ta na-pi-lato ta?

Just like now, Neneng, my seeing you
At this occasion of a happy gathering.
It's good luck, as if predestined;
Otherwise why did we two happen to meet?

3) **Saytin indongan ko,   kay mo wari labay?**
Angan ko ta somin   kay nan ma-pintasan.
Labas pomostora,   maklang a lalaman,
No ma-pi-kalma ta   bilang anan bagay.

Me in my position, could you possibly not like me?
I think you'd find no reason for reproach.
Well dressed, good bodily appearance.
If we two would marry, it seems that we would be a match.

4) **No sikoy nakwa mo   wari ipagkalma,**
Sitado ta kay ka   nin magdiya-diya.
Masipog manilay   laloy nay kiopa,
Bilang mon mangka-kit   pirmi kan mataba.

If you would take me as your destined spouse,
We would be well off, you wouldn't suffer.
I'm diligent in fishing and even more so in hired labor,
You could envision yourself always being well fed.

5) **Tan a-sa ot nga-min   no sikoy makwa mo,**
Kay ka nin maringyan   maskin ayti mako.
Laloy nay ki-pista   aysing moy laborado,
Main ka ot pirmin   polbos tan pabanglo.

And another thing, if you get me,
You wouldn't be embarrassed to go anywhere.
Even if it's attending a fiesta, your clothes would be elaborate,
And besides, you'd always have powder and perfume.

6) **Kanya lomabay ka,   ando ka somongay.**
Mapatnag a tawon   ma-pakinabangan.
Nalampas ka kongko   irap moy nay si-ban,
Ni kay ka magsayan   tina-talo-noban.

So do agree, don't say no.
It's obvious when a person is advantageous.
With me you will rise beyond the great hardship you've endured
And won't wear a mended skirt anymore.

7) **Kanya lomabay ka,   ando mo sintiron,**
Biyan tan ka-gotan   a awit nan nakom.
Say kalasagon mo   no sikoy inmorong,
Sitadon mairap   mo koy nan pablingon.

So do agree, don't worry.
Let's make it fast with our whole heart.
What you need to consider is that when I leave,
It will be difficult for you to make me look back again.

8) **Say nanganggan bongat   maka-kawaon ka.**
No kay mo samboton,   lomakwan akoy na.
Kanya no mangyari,   komon misyirto ta
Ta kawnon akon   mi-ka sa laloma.

The end will just be that you will regret it.
If you don't answer, I'll leave now.
So, if possible, let's agree together
Because I'd be sorry to go to another.

9) **Kanya lomabay ka,   ando nin magso-bot,**
Mapatnag a tawon   masyadon matonlok.
Balo no matalo   ta bisyo koy pantot,
Magpasinsya ka, Neneng,   magtapis nin olos.

So do agree, don't waver.
It's obvious when a person is very obedient.
But if I lose—for my vice is playing *pantot* cards—
Be forbearing, Neneng, and clothe yourself with a blanket.

10) **Itgon koy na iti,   kay koy na ianloh.**
Dawaton mo, Neneng,   a pirmin manalo.
Ta no yomaman ta,   magbali tan binato,
Liboran tan balkon   pagpa-pasyaran mo.

I'll stop here; I won't make it any longer.
Pray, Neneng, that I'll always win.
For when we become rich, we'll live in a stone house,
And we'll put up a balcony all around for you to walk on.

4.11 Dila Pasantabi Somia Soyot Mo-na 'My Mouth Paying Respect without Discrimination'

A story in the form of a song is a favorite entertainment with the Tina Sambal older generation, especially one in figurative language. Here, a parrot represents a young man in love, and a beautiful flower represents the girl. The song gives insights into old courting practices. Verse 11 shows how fond Tina Sambals were of using figurative speech, especially with religious overtones, and how people who were used as go-betweens needed to have a gift for using figurative speech (see sec. 1.4.3).

The song is traditional in form and melody. It is a contribution of Severiano Ebitner of Bani, Masinloc (1.2) and was recorded in Binabalian at Mr. Quiba's house (1.4).

1) **Dila pasantabi   somin soyot mo-na**
A itin natipon   biig maalaga.
Tomaod kon pa-sal   domali komanta,
Oy mangolit akon   istoryan omana.

My mouth pays respect without discrimination
To you who are gathered here, all equally worthy.
My humble self will sing briefly;
I'll recount a story of human interest.

2) **Sin o-nan panaon   main nin nangyari,**
Ampi-lopar-lopar   a-say kolasisi.
Sa liga nan main   pilsip nan pirmi,
Pasyar yay nan pasyar   sa awlo tan yabi.

In the old days it happened
That a parakeet was flying around.
In its happiness he was always thinking
Of roaming about day and night.

3) **Sa lawig panaon   pasyar yay nan pasyar**
Kot na-domogan nay   makalma a oras.
Sa midmang mata na   bigla nipatandas
Sa lalo nan hardin   a maligan bolak.

After a long time of flying about,
He chanced upon good luck.
With his very eyes, he happened to see
Inside a garden a cheerful flower.

4) **Sa ganda nan bolak   poso nay na-palboy,**
Sa konay naayat,   si-ban yay olimon.
Siyay kolasisi   nilomolo tampol,
Wanan nanalita,   "Langit, pa-noy gaw-on?"

The beauty of the flower magnetized him;
He was attracted by her with a great desire.
The parakeet suddenly became sad,
Saying, "Oh, heaven, what shall I do?"

5) **Lomoob ya komon   sa konan lagwirta**
Ta potingon na yay   bolak a maganda.
Kay payti mangyari   ta mala nin gwardya
A ampagkondadon   loway ingkantada.

He would have entered the yard
In order to pick the beautiful flower.
But he found it was impossible because there were guards,
Two fairies who were in charge of it.

6) **Siyay kolasisi   norong anan tampol,**
Malolo tomaod,   si-ban yay olimon.
Bana konan bolak   pirmi-ti sa nakom,
Impagmasakit nay   pa-ma-panomtom.

The parakeet went home immediately,
Grievously sad; great was his longing.
Because the flower was constantly on his mind,
He fell sick because of always remembering her.

7) **Sin ampira yay nay   pobrin kolasisi,**
Ama tan indo nay   aboridon pirmi.
Namakwan medicon   labas mangintindi
Ta piligroy pa-sal   bilang ikamati.

When the poor parakeet was now sick in bed,
His father and mother worried continuously.
They called for a quack doctor who was good at diagnosing,
For the parakeet looked as if he would die.

8) **Sin nayari anay   reconosimiento,**
Wanan nanalita   synodtin medico,
"Sinta sa poso nay   nioli sa olo
Bana ta na-kit nay   bolak a mabangloh.

When the medical examination was finished,
The quack doctor said,
"The love in his heart has risen to his head
Because he saw a fragrant flower.

9) **"Labay nan potingon,   pag-ikon nay bolak**
A na-kit sa hardin,   balita sa linggas.
Bana konlan gwardya,   kay la imbin logar,
Kanya yay nangyari   nagdamdam yan irap.

"He wanted to pick and own the flower,
Famous for her beauty, which he saw in the garden.
But because of the guards who didn't allow it,
He is now suffering hardship.

10) **"Kanya mangwa kamo   nin a-say maronong**
Labas manalita,   porbadon ki-totol
Ta sa konian gwardya   mako nin doma-ton,
Domawat pirmiso   syay bolak kot potyon."

"Therefore go and get a wise man
Who is good at speaking, accustomed to intercede
And humbly approach those guards
To ask permission to pick the flower."

11) **Nilongo lay salban   ordin nan medico,**
Tampol silan nangwan   a-say hombre bueno
Ta sa konian gwardya   nakon nakiirgo,
Say aw-ihimplo lay   biig dawdibino.

They obeyed all the orders of the quack doctor:
They immediately called for a wise man
And went to plead with the guards;
Their figures of speech were all religious.

12) **Salban dawdawat lay   biig nin nangyari,**
In-aboloy losob   syay bolak mapoti.
Nilomigsa yay na   odtin kolasisi,
Pa-masalamat na   ay dobli ridobli.

All their requests were granted.
They willingly gave permission for the flower to be picked.
The parakeet soon recovered,
Thanking them ever so much.

4.12 O Yabin Sangkatinokan ‘O Most Tranquil Night’

This figurative song about courtship in former days was recorded from Mr. Severiano Ebitner (1.2) at the same time as the previous song. It refers to the girl as a flower. The melody is lively, and it has eight-syllable lines and three different melodies: Verses 1 and 4 are sung to the same melody; verses 2 and 5 to another; and 3, 6, and 7 to another.

1) **O yabin sangkatinokan,**
Oras a sangkalayopan,
Nanaynop kay kapi-ngapan,
Kay tanda kaballkasan.

O most tranquil night,
Time of extreme cold—
I suddenly dreamt,
Not knowing what it meant.

2) **Say wanan laman taynop ko,**
Sikoy mampila-lalako.
No anyay nako sa olo,
Sinmilong sa poon kayo.

In my dream
I was walking around
When suddenly it came to my mind
To take shade under a tree.

3) **Itaw akon mailig-ilig,**
Syay matay man-isilip-silip,
Sa ta-gay kayo ko na-kit
Bolak a anyay nan abig.

There I was reclining,
My eyes looking around,
And I saw in the top of the tree
A flower that was so beautiful.

4) **Yay wangko nin nanalita**
Konan bolak a nikasnag,
"Sikoy na komon a magkalma
Sa linggas mo no komana."

I said in talking
To the bright flower,
"Would that I could be the lucky one to possess
Your beauty if it were proper."

5) **Siyay bolak nanalita ya,**
"Maya, magpa-pasinsya ka,
Somin man magkalma nin laloma
Sa linggas ko no ambo sika."

The flower answered,
"Wait and have patience,
For there is no one else to
Win my beauty other than you."

6) **Syay prowiba nan syadtin kansyon**
Silay loway mamplaposon
Ta syay bolak a mantotolon
Syay dalagan an-aposon.

The realization of this song
Is two people who desired each other.
For the flower that is being referred to
Is a young girl who was desired.

7) **Siyay namaot a nanaynop**
Siyay lalakin angka-mot.
In-aboloy nan mabiin Diyos
Ni-kalma silan maganos.

And the one who dreamt
Was a young man who got a fever.
But by the will of our dear Lord
They easily were united in marriage.

4.13 A-say Yabin Matinok 'One Quiet Night'

This song in triple time is the sad pleading of a girl who was deserted by her sweetheart, in spite of his promises, because he found a prettier girl. It is widely known in the Sambal area, being sung with slight variations. The first stanza is purely entertaining whereas the second stanza is more like a sad love song that talks about hurt feelings. I recorded it on cassette in 1977 sung by Mrs. Divina A. Manuel of Panayonan, Candelaria. The late Mrs. Adelina E. Egnisaban (see 4.2) sang an alto accompaniment.

1) **A-say yabin matinok, masawang yay bolan,**
Natoloan amog a salban tanaman,
Kolop koy sarado, pilit kon naabriyan
Bana sa ganda mo pipatag ko, biyay.

One quiet night, the moon was bright,
And dew was falling on all the plants.
My heart was closed, but I forced it open
Because of your beauty that I beheld, my love.

2) **Ambo doman salita mo,   pangako mo kongko,**
Sinoman babayi   kot somin kan gosto.
Sin naka-kit kay na   maganda ot kongko,
Nilingwanan moy nay   malgot tan trato.

Didn't you say, even promise to me,
That there was no other woman that you would like.
But now that you have found one prettier than I,
You have forgotten our solemn covenant.

4.14 In a Quiet Village

A mixture of languages occurs in this song: English and Sambal in verses 1 and 2; English and Ilocano in verse 3; and English and Tagalog in verse 4. It is nevertheless truly Tina Sambal, for who else but a person living in Zambales would be able to understand these three languages? The audience enjoys this kind of song for several reasons, one being pride in their skill in several languages.

This song could be classified in any of several categories. The theme is disappointed love, so it could be called a sad love song (*sintiminto*). Yet, with its mixture of languages it is comical, for it is definitely intended to make the audience laugh. Since it is not primarily erotic in content, it is not *poga-poga* but rather could be classified as an entertaining song.

One verse has only three lines instead of the expected four, and there are also several flaws in the expressions used. In verse 1 the singers sang 'Once they have a sweetheart' instead of the proper English 'Once there were two sweethearts'. (In the equivalent Sambal expression, ***ningsan main mi-nobyo*** 'once there were mutual sweethearts' ***main*** has either meaning, 'to exist' or 'to have'.) In two other places the verses are incongruent. In verse 2 there is an abrupt switch from third person plural to second person singular; and in verse 4 the admonition 'Don't remember me anymore' does not connect well with the singer's vow that he will always remember the girl. But these little flaws do not seem to disturb the listeners.

A tape recording of this song was made in 1981 with Mr. Rosendo E. Falaminiano (born 1937) of Libertador, Candelaria, and Mr. Rosito E. Edora (born 1937) of Dampay, Candelaria, singing it as a duet to their own guitar accompaniment. Both have good voices and can make songs come alive. They are sought after to perform together for private and public social events. They have a wide repertoire ranging from serenading songs to all kinds of Tina Sambal songs fit for entertainment.

1) **In a quiet village,**
Ambo marayo iti,
Once they have a sweetheart,
Syay abig pa-mi-labi.

In a quiet village
Not far from here,
Once someone had a sweetheart;
What a sweet mutual love.

2) **Once they have a quarrel,**
No anyay nangibatan—
Ta bongat mo koy nan inlingwan.

Once they had a quarrel,
Whatever was the cause—
That you just forgot me.

3) **Why are you crying, my darling?**
Sapay imbatinak
Since of the day when you love me?
Ta maysa ak a marigrigat.

Why are you crying, my darling?
Why did you leave me
After the time when you first loved me?
It's only because I am poor.

4) **Your vision, you're always before me.**
Huwag mo na akong alalahanin.
Even though you are far away,
Lagi kang nasa panimdim.

A vision of you is always before me.
Don't remember me anymore.
Even though you are far away,
You are always in my heart.

4.15 Abroad

The theme of this song is a common problem. The desire to go abroad for employment in order to raise one's standard of living is weighed against the fear of the wife that the husband will be unfaithful during their separation. The song is a dialogue, a duet, between a husband who wants to go abroad and a wife who disapproves. It is set to the popular Pangasinan tune "Bilay."

A fairly recent composition by Mr. Sotero B. Elgincolin (see 1.5), it is called a *komposon pangliwa-liwa* 'new entertaining composition', to distinguish it from the traditional entertaining songs, *kantan pangliwa-liwa*. It was one of the winning songs at the municipal singing contest in the Tina Sambal dialect in 1982.

1) **Mabli kon inaro, plano 'koy anodti**
Maningkap trabaho sa laloman babali.
Labas pay nay abroad, Guam o Saipan maski Saudi,
Ma-naon ka pa ot no lawas ta nin mi-dani.

Husband: My dearly beloved, this is my plan
To look for work in another town.
It would be even better abroad, Guam or Saipan, even Saudi Arabia,
Especially since you'll have a child each year if we're close.

2) **Ma-naon ako man, yay wanan nakom ko**
Bana naka-romog ako nin bilang komo,
No wamoy mag-abroad, sikoy mako-kontra gosto,
Ta bistado kata sa chicks sikay atribido.

Wife: Even if I have a child each year, what my heart tells me
Is that, since I found someone like you,
If you say you'll go abroad, I will oppose your wish,
Because I know you well; you are too aggressive with girls.

3) **Mablin inaro, anongkot ot mag-abroad,**
Sino may mamokaw no siko ay manaynop?
Bastanti ko man, komplitowon mo ko ot,
No maaplatan ako, somin miknan mamaolos.

Duet: Dearly beloved, why still go abroad?
Who would wake me up if I had a bad dream?
Even though I may be complete, you still complement me.
If I got uncovered in my sleep, nobody would wake up and put the blanket on me again.

4) **Bintahi sa abroad ta swirdoy masi-ban**
Tan masaliw moy na a balang mo nin labay,
Bi-sa awa-nak ta silay maka-pakipantay
Mangwa nin karira, sa Ibali ay mag-aral.

Husband: To go abroad has advantages because of the large salary,
And you can also buy everything you want;
And our children can be equal with others,
Learning a profession, studying in Manila.

5) **Plano mon mag-abroad   labay koy na komon**
Kot sobok katay nan   labas mangoyong-koyong.
Sin sa Olongapo   nagtrabaho ka sin taon,
Inlantor mo kongko   ay blig nin konsomisyon.

Wife: Your plan to go abroad I would like to accept,
But I've found you before to be good at persuading.
When you worked in Olongapo last year,
You brought me nothing but worries.

6) **Yay pa-mag-abroad,   ando moy na isipon**
Ta ipagmasakit   koy lawas mamanomtom.
Sa botlay yabi   sino man a pokawon,
No siko ay pago-go,   pallot o lampasowon.

Duet: Don't think of going abroad anymore
Because I'll get sick from always missing you.
In the middle of the night who can I wake up
To scratch me, massage me, or give me a sponge bath?

5. Poga-Poga (Comical Songs)

5.1 Ka-paka-lis 'Ridiculous'

This is the only comical *poga-poga* song that I have ever heard that had no sexual allusions. Here the mention of excrement at the end of verse 3 is the focal point of laughter. The song was given to me by Mr. Juliano E. Bautista (see 2.6) as a proof that not all *poga-poga* songs have sexual overtones.

1) **Main akon ikap-ikap**
Nin manok-manok a taras.
Bongat akoy nan naka-ngap
Ta nag-inmaliw nin owak.

I had a toy
Which was a **taras** bird.
But I was surprised
Because it turned into a raven.

2) **Sobsob koy na sin anorin**
Ta nagmaliw yay naman koting.
Kinwa ko ta inggawa ha talin,
Aso paytl nisisiping.

I was angry when that happened,
And again it changed into a kitten.
I took it and put it into a basket,
And lo, it was a bunch of dogs.

3) **Somin akoy nan tanda a gaw-on.**
Ginawa ko, kinway bonong.
Sin wangko yay nan tabtabon,
Taka paytin nangabobonton.

I didn't know what to do anymore.
So I just took a bolo.
When I was about to slash it,
Behold it was a heap of feces.

4) **Masyado koy nan kasobsoban**
Ta lako anay pinagmaliwan.
Say ginwa ko nilakwanan.
Siyaodti na a anggawan.

I was really angry now
Because it had turned into many things already.
So I just left it.
And this was the end.

5.2 Kantan Poga-poga 'Comical Song'

Mr. Segundo M. Molino of Lucapon, Sta. Cruz (see 2.7), contributed this song written while he was still a bachelor. In twenty-one verses he describes how quiet girls were before the Americans came, and then, after that, the trouble they went through to beautify themselves and the effect this had on young men. In it the fashions of former Tina Sambal generations are described.

There are two interesting expressions in this poem. One is in verse 19: *Wamo no a-san de campanilla* 'You'd think he owned a little bell'. It is an idiomatic expression referring to a skilled lawyer. Perhaps it originally referred to a lawyer who had reached the position of a judge, for a judge literally holds a bell to call a courtroom to order. Or it could refer to the tassel on the cap worn during a graduation ceremony.

The other interesting expression is *Ayong* in verse 20. Mr. Molino, being a resident of Sta. Cruz, takes this to mean someone who is easily persuaded through coaxing. But in Masinloc I was told that this was the name of a man who used to live in Masinloc about thirty years ago, Ayong. Ayong was skilled in catching squid, but since he was addicted to liquor he never made money. He did not own a house of his own but used to sleep and eat wherever people would take him in. He was good-natured, never getting into trouble, and very personable, and he would talk to children and make them laugh. He was good at mimicking American speech though he did not understand any English. He was well liked by the people even though they did not respect him. Now his name is a term of opprobrium, especially since it is so similar to the word for animal. So instead of saying *Ayop ka!* 'You are an animal!', they say, *Ayong ka!* 'You are Ayong!'.

1) **Tabi sa komoyon salban**
Itin bilg mapagalang,
Main pan balikasan
No labayon kamisanan.

Excuse me, all of you
Who are present here, all honorable people.
I have something I'd like to recite
If the group would like me to.

2) **Balo ta syadti kon kanta**
Ay birso yan poga-poga,
Nokay pigaw boga tana
Main tamon liwa-liwa.

But this my song
Is a comical poem;
It's just in order that
We might have some entertainment.

3) **Ta sin ga-got la ot Espanya**
A lota nin Pilipina,
Matinok silay dalaga,
Kay somin golo sa bistida.

When Spain was still holding
The country of the Philippines,
The girls were quiet.
There was no trouble about dresses.

4) **Kot sin nalat-anan golo**
Ta nanaloy Amerikano.
No ba-yo payti gobyirno,
Ba-yoy namaot anay oso.

But trouble came
When the Americans won.
It's surprising that with a new government
The customs also change.

5) **Synodti nay kagolowan**
Sa konlan bawbalasang
Ta anggan mairap a biyay,
Wamoy na no bilang mayaman.

This is now the trouble
With the young girls,
That even though they are poor,
You'd think they were rich.

6) **Manggolowon pirmi sila**
A aw-ama tan indo la
Ta mapilit man-ipakwa
Mangabistan bawbistida.

They always trouble
Their father and mother,
For they insist that they get them
Elegant dresses.

7) **Mamakwa silan inagwas**
Ta biyan lan labas a tiras,
Sa likol saya ipalwas
Ta pigaw ma-patag-patag.

They ask for half-slips
And decorate them well with lace
And make them show below the skirt
So that they are clearly visible.

8) **Ba-yo sayan labas a kolor**
Ta gaw-on nin tabas spot,
Marantal a arapan tan bokot,
Say saloy a man-lagos.

A new skirt in a nice color,
For it is made in a "spot" pattern:
The front is straight, and at the back
A train is dragging behind.

9) **Silay namaot a laloma**
A mampagsolot kamisola,
Mansari-sarion lay moda
Ta ambiliwon lay mabista.

And others,
They wear a slip.
They vary the fashion,
For they look for what is nice.

10) **No mayari la isolot,**
Sa ispiho sila domolog,
Osayon, sagsago'y sabot,
Manyosyoson, gaw-on kolot.

When they've finished dressing,
They approach the mirror,
Comb and tease their hair,
Twist it to make it curly,

11) **No say sabot makomponi na,**
Mabyan sisigpit tagon trangka,
Magsingsing, magtalinga,
Magpolsiras ot maganda.

When the hair is repaired,
They decorate it with clips and barrettes.
They wear rings and earrings
And beautiful bracelets.

12) **Ba-yo kowon a mabanglon polbos**
Ta biyan lay lopa tan kolop.
Toloy toon a biyan ot
Ta a-sa kanon mamin lilikot.

Then they take fragrant powder
And apply it to the face and chest.
After that they also put some on their neck,
For they say that gives pleasure.

13) **Ba-yo silay na monaoy**
Sa karsada awit a payong.
Say bangloy omaalimongmong,
Malasap nin sa-sanglapon.

And then they finally go down
Into the street with a parasol.
A fragrance exudes from them
That's pleasant to smell.

14) **No silay nay mampagpasyar,**
Hostoy dolos tan alahas,
Masolok ot ma-patag-patag
Sa lawligan mabanglon bolak.

When they now promenade
With adequate clothes and jewelry,
Watching them exceeds
The happiness from fragrant flowers.

15) Kanya silay sawsoltiro,
No silay nay ma-plasto,
Nakom isip anay golo
A kalo anan lomokso.

That's why the young men,
When they've noticed them,
Are stirred in their hearts and minds
So that they almost jump.

16) Isolot anay amerikana,
Open back a talawinis la,
Sombriros ba-yon de paha,
Wamoy sa no mako kipista.

Wearing a suit now,
The pants with an open back,
And with a new straw hat,
You'd think they were going to a fiesta.

17) Magsapatos, magsingsing ot,
Sa dalaga makitombok.
Wamo a-san gobirnador,
Anta kapag-kapag tomaod.

Wearing shoes and also a ring,
They follow the young girl.
You'd think he was a governor,
When in fact that's all he has.

18) Mamo-postoray nan labas,
Sa dalaga maklampar,
Mangapalna a balikas,
Main silap a pariklas.

Strutting along proudly,
He comes to walk side by side with the girl,
With well-chosen words
And with sideways glances.

19) Wamo a-san de campanilla
Ta loway gamot iti sa bolsa,
Anta ni sintimos somin ya,
An-ipama-las bongat postora.

You'd think he was a high judge,
For both hands are in his pockets.
But actually he doesn't even have a centavo—
It's only to add to his looks.

20) **Kanya ta syadtin panaon**
No say tigo moy kay piawongon,
Kanwat solong anan solong
Ay dinaog mo ot si Ayong.

Therefore, in the present time,
If you don't watch your behavior,
And just go on and on carelessly,
You are worse than Ayong.

21) **Sawsinyoris, itgon koy na**
A kanta kon poga-poga
Ta pigaw kay sila mapipya
A soltiro tan soltira.

Gentlemen, I'll now stop
My comical song
So that they won't be upset,
Those young men and young girls.

5.3 Anya Pay Nan Abig, Galasgas Tan Liga 'How Nice, Joyful and Happy'

This *poga-poga* song is about the beautification efforts of girls in former times, and at the end it mentions ways to detect whether a suitor is going to be successful with a girl. I recorded it in 1978 on Panglit Island, San Lorenzo, Masinloc; it was sung by the late Mrs. Guillerma E. Elgincolin (born in 1908 in Sta. Rita, Masinloc). The lively tune together with the humorous content was very much enjoyed by the audience at the recording party.

I have a similar but shorter song sung by Mr. Valentin E. Eay, who was born at the turn of the century in Candelaria. The first two verses of his version are very similar to Mrs. Elgincolin's, but after that follows a poorly rhymed verse talking about the girls' perspiration running down in little streams from the face, revealing dark skin beneath the light powder.

1) **Anya pay nan abig,   galasgas tan liga**
Pa-sal lan bawbayi   lalo no dalaga,
Bilang somin kamatyan   say palindaway na,
Bilang silan lawas   mampi-wan sa glorya.

How nice, joyful, and happy
Is the situation of women, especially the unmarried ones.
It's as if there were no death, they are so content,
As if they always lived in heavenly bliss.

2) **Pati na pandigma   sila a magpasyal,**
Mo-na lan sampaton   say polboe lan Eclat,
Ibo-bo lan tampol   sa midmang dalokap
Ta ilargamase   sa lopa iponas.

Even when they go for a walk "in full armor,"
They first reach for their Eclat powder.
They pour it then into both palms
And stir it to spread it onto their face.

3) **Itombok komponyon   syay alipoto sa toon.**
Mandako man wari   nin bilang bitokol,
Gaw-on lay rimidyo   labay pakombongon;
Biyan lan postiso   pigaw mangalinbakol.

The next thing to repair is the bun at their neck.
Even if it's as tiny as a sea snail,
They find a way to make it round;
They put in a false piece to make it the size of a fruit basket.

4) **Sa kongkon bongat nin   mangisip-isip,**
No sikoy kiarap   palamoan kowit,
No kay namaot   awit a pasinlig.
Say kago-goste la   itaw moy na ma-kit.

As for me, when I think about it,
When I meet them, I give them a pinch
Or else a secret glance.
That's how you see whether they like a person.

5) **Sa kongkon bongat   nin mangangan-angan,**
No sikoy kiarap   palamo ansigam,
No kay namaot,   kindoton yan maksaw,
No kay ya nanobsob,   sigoroy nay pa-sal.

In my personal estimation,
When I meet them with a clearing of my throat
Or else use a strong pinch,
If she doesn't get mad, my position is certain.

6) **Sa main ogali nin silay bawbayi,**
Itaw anay nakom, mapilit yay kai.
Silay man-omapos, kolang sa intindi,
Say kapa-pa-sal la main pa-ngapirdi.

Women have a habit
Of persisting in saying no even when they already love you.
Those who desire them but lack understanding
Might lose them.

5.4 Itaw Sa Partin Pangasinan 'In a Certain Part of Pangasinan'

Arlen E. Edrosolam always has a captive audience when he sings this song, a lively "Western" style tune. The highlight is a play on words about a pregnant chicken in verse 2. Of course, a chicken can't be pregnant, so the clause is repeated in corrected form much to the amusement of the audience who understand that it was a planned mistake and repay the singer with ample laughter.

Mr. Arlen E. Edrosolam (born in 1958) was still a bachelor when I recorded this song in 1981. (See Appendix 5 for a transcription of the melody.) He sometimes sings on social occasions. His repertoire of songs, apart from this one, is basically Tagalog and English, as is typical of the younger generation.

1) **Itaw sa partin Pangasinan**
Main akon na-kit itaw
A-say dalaga, mapongay a mata,
Arigladoy kilay na.

In a certain part of Pangasinan
I saw something there,
A young girl with beautiful eyes
And evenly arched brows.

2) **Yay sabot na anggan toon,**
Yay pants suit na anggan toor.
No lomalako ya, pakimbot-kimbot
Bilang maboktot a manok,

No lomalako ya, pakinding-kinding
Bilang maboktot a kanding.

Her hair reached down to her neck,
Her pants suit unto her knees.
When she walks, she waddles
Like a pregnant chicken.

When she walks, she sways
Like a pregnant goat.

3) **Anya pay na, anyan ganda**
Main anak nin dalaga,
Awlo-awlo main bisita,
Yabi-yabi a harana.

Oh, how nice it is
To have a young unmarried daughter;
Every day there are visitors,
Night after night there is serenading.

5.5 Sin Siko A Nibwat Sa Dilin Ibatan 'When I Departed from My Own Place of Origin'

This is a typical *poga-poga* song, referring to sex in a figurative way (cf. sec. 2.3.2.1). In verse 2 the word *diapalit* refers to being armed with bolos made in Apalit, a town in Pampanga province known for its high-quality bolos. The first line of verse 3 is irregular, and in the last line the word *kros* 'cross' is pronounced *korós* to fit the syllable pattern. The last verse shows that the song is a composition of someone familiar with the town of Masinloc because the municipal cemetery there is outside the town and people often rest on their way to the cemetery beneath the *bancal* tree just outside the gate, which is marked by a cross.

I recorded the song in 1979, a lively melody sung by Mr. Jose E. Dequinia (born 1924), who lived at that time on Panglit Island, San Lorenzo, Masinloc. His ability to sing was probably inherited from his mother, Mrs. Lucia C. Dequinia (mentioned in the introduction to song 2.1).

1) **Sin siko a nibwat   sa dilin ibatan,**
Pinaibwat na kon   ari a katawan.
Sin nanogtog silay   batalyon gahalaw,
Wamo no mayoba   raynon Pinandakpan.

When I departed from my own place of origin,
I was seen off by the king, who is the lord.
When a batallion of *gahalaw* birds played music,
You'd think the kingdom of Pinandakpan was shaking.

2) **Raynon Pinandakpan mali-mo kan pilit**
Ta say sondalo koy biig diapalit.
Mampamali sila bolo, kayo, lilit,
Kwadradon tatalon poro na-palilik.

Kingdom of Pinandakpan, you are made to be afraid
Because all my soldiers are armed with bolos made in Apalit.
They live in shelters of bamboo, trees, and vines;
The area of the forest has been completely cleared.

3) **Batiryan pititiponan**
Siminto Romano, kamposantoy ngalan,
Tomgon painawa sa silong nan bangkal,
Sa tobon nan polta koros a mata-gay.

The canons will be gathered
At a Roman graveyard, called "cemetery."
They'll stop to rest below a *bangcal* tree
Opposite the gate, which has a high cross.

5.6 Sinyoris, Matoa Tan Tawtalakaka 'Gentlemen, Elders and Contemporaries'

This song is about a husband promising to be faithful if his wife will only make herself a little bit more attractive for his sake. It is a written contribution of the late Mr. Marcelino E. Figuerrez (1916-1979) of Inhobol, Masinloc. He was a composer as well as a singer, so I assume that this is his own work but have not been able to verify this. He used to sing at weddings and other special occasions. *Poga-poga* songs were his favorite. He probably inherited his singing ability from his mother who is known to have sung the long life stories (*biyay*) at death wakes and other social gatherings.

1) **Sinyoris, matoa tan tawtalakaka,**
Wangkoy pasantabi domali magkanta.
Man-ipao-na koy lako a dispinsa
Mangolit daoto linyan sirinata.

Gentlemen, elders and contemporaries,
I pay my respects before giving a short song.
I ask beforehand for much forgiveness
For repeating a few melodious lines.

2) Palbat sawanin kay koy na mangoman
Mako-mako itaw somin pakinabang.
No sikoy lomato, pirmi tanan away
Ta oyay bara-nan kay ka naalokan.

From now on I won't do it again,
Going where there is no profit.
For, whenever I arrive, there is always a quarrel,
And the reason is that you don't get a kiss.

3) Kanya ta sawanin no sikoy lomato,
Tampol kan somakbat nga-min, O inaro.
Dawat ingangsa-ro, magpolbos daoto
Pigaw main gana no mialok yapo.

So from now on, when I arrive,
Meet me right away, my dear.
And, I plead, use a little bit of powder
So that it will be a delight when we first kiss each other.

4) No-nin no anorin a gaw-on mon naynay,
No sikoy lomato, katay na miaway.
Maalis yay poot, maganay pa-mangan
Ta yay konnon ta bokno tan pasi-nan.

And if you'll always do that,
We will no longer quarrel when I arrive.
Anger will be gone, eating will be a delight,
For what we'll eat is mudfish and *pasi-nan* shells.

5) No mayari mangan, itaw moy na ma-kit,
Magka ka marahil, sikay makaka-lis.
Tagon yay mata mo, halos yan miponit,
Kay somin pirmawan yay na-kayat kanit.

After we're done eating, then you'll see.
You might become smelly and you will laugh.
Even your eyes, they'll almost close,
And you'll be restless like someone bitten by small ants.

6) **Ha ha ha ha, ha ha ha ha, anya pay nan liga**
No malngo moy nadti a komposon kanta,
Liwa-liwan bongat no sitay lo-lowa.
Maya ta maitgon ko yay sirinata.

Ha ha ha ha, ha ha ha ha, what happiness
When you hear this song I composed
As an entertainment just for the two of us.
Just wait a second and I can close this melody.

5.7 Aroy, Aroy, Luciano 'Oh, No, Luciano'

Mrs. Francisca A. Calma (born around 1908) sang this well-known *poga-poga* song at a recording party in 1978 on Panglit Island, San Lorenzo, Masinloc. The subject is a quarrel between a jealous husband and his wife, and it has a well-liked, catchy tune. The use of direct discourse adds to its liveliness; its everyday language fits well into the poetic frame. Its only esoteric phrase is the Spanish *no quiero* in verse 8, which is introduced as Spanish and immediately followed by the Tina Sambal explanatory phrase *doka, doka* 'don't' or 'it's bad'. When I asked for the meaning of the Spanish phrase, many gave both 'don't' and 'I don't like' as equivalents, influenced no doubt by the Tina Sambal explanation in the poem.

1) **"Aroy, aroy, Luciano,**
Iorong moy nay binting ko
Ta tanda mo man, Luciano,
Ta binlo ko koni Lucio."

"Oh, no, Luciano.
Return my twenty-five centavos now
Because you know very well, Luciano,
That I borrowed them from Lucio."

2) **Hi Luciano ay inombat,**
"Iorong koy nay ika-pat,
Ma-soyot anay ika-pat
Ta ibi ko komo dilap."

Luciano answered,
"I will give back one fourth now.
The other fourth will come later,
For I'll give it to you tomorrow."

3) **"Manda ko ta manda ko,"**
Wani Tanang koni Luciano,
"Hambali man ta tanda ko
Napaglakoan la komo."

"I meant what I said,"
Said Tanang to Luciano.
"Never mind, I still know
What you sold it for."

4) **"Kay mo doman tanda, Tanang,**
A kalakan ko nin silay:
Manalakob, manapangan,
Manglimah ot, biyay, no mingsan?"

"Tanang, don't you know
That I have many methods of catching fish:
Nets and traps
And sometimes, my dear, by scooping the water out of a pond?"

5) **Si Tanang a nakaka-lis,**
"Salban silay mo kot boysit.
Iorong moy talawinis
Ta gaw-on ko ingat lamit."

Tanang laughed,
"All your fishing is unlucky.
Return your pants to me,
For I'll make myself an apron out of them."

6) **Hi Luciano man-omilig,**
Ta konwari mantomangis.
"No kowon moy talawinis,
Adiyos, Tanang, sikoy omalis."

Luciano leaned back,
Pretending to cry.
"If you take my pants,
Good-bye, Tanang, I'll leave."

7) **"Handa, loko, handa, tonto,"**
Wani Tanang koni Luciano,
"Para wangkon bongat komo,
Ambo losob sa nakom ko."

"Watch out, you crazy, watch out, you stupid,"
Said Tanang to Luciano.
"I only said that;
I didn't mean it in my heart."

8) **Hi Lucianoy nanalita,**
Nanalita yan Kastila,
"No quiero, doka doka,
No labosan mo kon bigla."

Luciano spoke.
He spoke in Spanish,
"I don't like that; it's bad
If you just suddenly strip me."

9) **"Mibangon kay na, Luciano,**
Ta maikil yay nay awlo.
Nalabas kay nan masyado
Sa oras nin pangongogto."

"Get up now, Luciano,
For the sun is already low.
You are far too late already
For lunch."

10) **"Manandok ka pay na no-nin**
Ta tawayan koy siyain
Adobo katagon paksiw,
Olang tagon kolarinding.

"Go ahead and dish up, then,
And I'll taste that cooked
Adobo and *paksiw*,
Shrimp and *kolarinding* fish.

11) **"Sawanin ta bosoy ako,**
Malayop anay olo ko.
Mira ka pay na, Tanang ko,
Ta magkonswilo ko komo.

"Now that I am already full,
My anger has cooled off.
Please lie down, my Tanang,
And I'll enjoy you.

12) "Ama bowis, pomayag ka pa
Ta main akon rimanda
No kaptogan doman ana
Syay ikon ko ipag-ikon la."

"Father Judge, please allow me
To voice a complaint,
If it's really true that
What is mine could be theirs too?"

5.8 Poga-poga Tongkol Konli Candoy Tan Si Sitay
'Comical Song about Candoy and Sitay'

This song about unfaithfulness (a common topic of *poga-poga* songs, though its sad consequences are not always shown as clearly as here) was obtained in written form from Mr. Santiago E. Ebba (born 1913) in 1978 when he was still living in Kinabuangan, Collat, Masinloc.

Mr. Ebba started out as an actor in Mr. Eclevia's (see 1.3) and Mr. Quiba's (see 1.4) *komidyas*. Then he began to produce *komidyas* of his own for his barrio of Collat. He did not ask for copies of the plays of Mr. Eclevia or Mr. Quiba but rather took their basic plots and varied them. During the years 1957-63 his *komidyas* were the highlight of the barrio fiestas of Collat around Christmas. He became famous and was also invited to other barrios of Masinloc, namely Sta. Rita and Sto. Rosario, to stage performances there. He is now retired as a patrolman from the Integrated National Police and lives in Dasol, Pangasinan.

1) Tabi pa yapon komoyo
Sinyoris a itin kadongo
Ta main pan maolit ko
Bida odtin lowa katawo.

First of all, my respects to all you
Gentlemen who are present here,
For I would like to tell
The story of two people.

2) Balo ta ambo mabista
Ta birso yan poga-poga.
Balo ta no labay moyo tana,
Ipatoloy ko odtin kanta.

But it isn't anything nice,
For it's only a *poga-poga* poem.
But if you want it anyway,
I'll continue with this song.

3) **Iya ta syaodtin ma-totol**
Nangyari sa logar Potol.
Main itaw na-pi-golgol
Miambalin kay na-pi-tapol.

Now, this that I'm going to tell you
Happened in a place called Potol.
There were two people in disagreement,
A couple who could not come together.

4) **Say poon nin pinangibatan**
Bara-nan niawayan,
Bana bongat lagi konan
Syay lalaki na-siiman.

The main cause
And reason for their quarreling
Was, I think, that
The Husband was found out.

5) **"Ta pising tanan lawas**
A kona tan inoras-oras,
Mako ko ingat maningkap
No ayti kot kari a labas."

"Always vegetables only
As our viand every meal!
I'll just go to search
Where I might find something better."

6) **Si Candoy a nakaisip**
Paralan nan lalon maabig,
"Koko ingat ki-alig-alig
Sa sapa nin mi-banit-banit."

Candoy thought
Of a better way,
"I'll go and do like the others,
Fishing with a line at the brook."

7) Sin itaw yay na sa pamanitan
Sa tingting na nin kabatwan,
"Kay ko lagi na-paonan
A taga kon man-ibalbal."

While he was at his fishing place
At the edge of the stony river, he said,
"I think I didn't put a bait
On the fishing-hook that I'm holding in the water."

8) Kanya paytin wanodtaw
Ta main yan mantala-ranan
Ta mako yay namaot itaw
A a-say inaro na sa pamanitan.

The reason he said that—oh, surprise—
Was that he was waiting for someone,
For his other sweetheart would also
Come there to the fishing place.

9) Tongwa kot nilomato
A inaro nan sintan poso,
Ampi-kayat, ampi-sopsop,
Amplalok, ampi-no-no.

Suddenly his sweetheart arrived,
The love of his heart.
They bit each other and sucked at each other,
Kissed and "pounded rice in a mortar."

10) Somin ta syadtin naka-kit,
Angkali-mo yan omapit.
Ampasa tan ampililis,
Irap nakom nay man-itangis.

There was no interference from the one who saw it,
For she was afraid to draw close.
She passed by and avoided them,
Crying because of her heartache.

11) Itaw nay na man-ita-tambong,
Wanay hostoy nay ola-lom.
Amponityon nay poon lomboy,
Ampapason nay irap nakom.

It was there that she started hitting things,
Saying, "My suspicion was right."
She beat against the *lomboy* tree
To alleviate her heartache.

12) Nag-orong ana si Sitay,
Sa a-say bali dinomalan,
Na-lato na yay naman itaw
Si Candoy ampakipangan.

Then Sitay went home,
Stopping by at a house.
And there she suddenly
Met Candoy again eating.

13) Syadti nay pinangibatan
Bara-nan lan nlawayan.
Say labay nay na si Sitay
Koni Candoy makisiyay.

This was the cause and
Reason of their quarreling.
Sitay wanted now
To separate from Candoy.

14) Say wani Candoy anamaot,
"Ta pigaw no ma-sipot-sipot,
Ibat sa asa-say olos
Tastason ta o mipo-tos?

Candoy, on the other hand, said,
"In order to settle things up to the last item,
Starting with our only blanket,
Shall we rip the seam in the middle or tear it crosswise?

15) "Pali, boyas pipikngaon,
Abab, sisilan katagon koron,
Kotsara, sandok katagon yokon
Pigaw somin kay nan pa-panomtomon."

"Seed rice and pounded rice will be divided in half,
Also bowls, plates, and pots,
And spoons, serving spoons together with the hot pad,
So that you won't have any remembrance."

16) Maya ta itgon koy na
A kanta kon poga-poga.
No wari ta iti sila,
Dispinsawon la ko tana.

It's time for me to stop
My comical song.
If it happens that they are present,
May they just forgive me.

5.9 Hiko Pay Magkanta Tan Ampamatigo 'I'll Sing and Stir Emotions'

In this *poga-poga* song, widows and widowers are reminded of the joys of married life and encouraged to get a permanent new partner rather than looking for love here and there. The subtle figurative language and an animated melody make the song a favorite with Tina Sambal listeners. This version was recorded in 1978 on Panglit Island as sung by Mr. Jose E. Dequinia (see 5.5).

1) Hiko pay magkanta tan ampamatigo
Pamomokaw konlan mangka-lok a poso,
Nanglalo-laloy na konlan balon malago
Lalaki, babayi sa konwa kaondo.

I would like to sing and stir emotions
To wake up those with sleeping hearts,
Especially of those left behind at a young age,
Widowers and widows, who seem so pitiful.

2) Bomali kamoy nay bawbalon malago,
Ando moyo nga-min mamayon a tigo.
Dapat anay gawa, kay kamo mibalo,
Ando ipag-ogali a kikwa tan mamlo.

Get married now, you young widows and widowers.
Don't be slow to act.
Action is necessary now; don't be mistaken
And make it a habit to "beg and borrow."

3) Somin anan mo-nan bomalin masakbay,
Masonol yay gosto katagon yay layaw.
Bonga nin konswilo komo no pa-mangan,
Maski kapiyari sigi namay sa-pang.

Nothing could be better than getting married soon,
Following one's own will and desire.
Your joy will bear fruit when you eat.
Even if you just finished, you'll start to cook again.

4) **Somin anan kwintan bomalin matokling,**
No bilang sa sobol, maklang anay tobling.
Ta no araro nga-min, tinaoy anay lingling,
Kay ya maminaka no ambo boyangin.

There is no use getting married when you're old.
Compare it to a spring of water; the furrow is dry already.
Or if it's a plough, the blade will already be rusty.
It can plough nowhere except in the sand.

6. Komposon Intagama (Compositions for Special Occasions)

6.1 Preparacion Casamiento ni Dr. Vicente dela Llana Koni Miss Perla Edquid, Anak Ni Mayor Silverio R. Edquid 'A Special Number during the Preparations for the Wedding of Dr. Vicente de la Llana to Miss Perla Edquid, Daughter of Mayor Silverio Edquid'

Mr. Damian H. Ebuen (see 1.8) composed this song for the wedding of the daughter of Mayor Silverio E. Edquid of Candelaria on December 22, 1968, to greet the visitors (sec. 1.4.3.). On behalf of the family it expresses thanks for help that was given, for in Tina Sambal custom everyone pitches in when a relative gets married—the rich with financial help, the poorer ones with long hours helping with preparations as in verse 8. Mr. Ebuen himself did his part by composing this song; he was the husband of a relative of the bridegroom.

The song recounts the history of the bride and bridegroom's families. Complete with formal opening and closing verses, it follows all the Tina Sambal traditions in poetry.

Pananayaw, Pa-masalamat tan Pa-madispinsa 'Praise, Thanksgiving, and Apology'

1) **Paraisoy na wari odtin kalayaman**
Sa poso min main mamploman-oman?
Manlomayat saytin ligan kaisipan,
Balikasan odtin "Everyone is welcome."

Could this already be Paradise, this feeling
In my heart every now and then?
This happiness of mind that spreads
And lets me say, "Every one is welcome?"

2) **Mawmangapagalang a itin bisita**
Tan kawka-babalin lopan mangalinggas,
Si-ban nin lilikot sa komoyo lapag,
Saytin kabo-bosis dispinsay idawat.

Honorable guests who are gathered here
And town mates with happy faces,
My joy is great over each one of you;
Through this utterance I beg your forgiveness.

3) Anya pay nan liga a saytin mangka-kit,
Ayti may allapon, doka a man-omalis.
Say main okasyon lilikot lan blig,
Say kaligawan lay kay tanda iparis.

How joyous is what I see here.
Everywhere you look, evil disappears.
As for the hosts, they are all so happy.
Their joy is beyond comparison.

4) Kanya nin maliga syaodtin okasyon
Bana sa komoyon tawtawon malabong.
Siyay labi moyon, kasamitan nakom,
Paraiso komin kay tanda totolon.

The reason this celebration is so joyful
Is due to you—such a great number of people—
Your love and amiable minds.
It's Paradise for us beyond description.

5) Na-bilbi nin potog a lawlabi moyo
Nangibat sa poso moy kristal a malino.
Si-ban nin salamat sa kona ni Cristo
Tan nakom na odtin ligan mlona-no.

We have come to know your love indeed,
From your hearts like clear crystals.
Many thanks to Christ,
For this boundless happiness is his will.

6) Sa sawsilap moyon mata a man-olis,
Grasyan payabol sa komi impa-kit.
Bolak a mabangloh sa looy insa-bit,
Pa-mitapol poso, anya pay nan abig.

You are looking around with smiling eyes,
Which sows God's grace to us.
Fragrant flowers worn around the neck,
How wonderful is the joining of hearts.

7) **Sagrado komon   a pa-masimala**
Sa konan Namalsan,   mablin Diyos Ama,
Mimola sa poso   lo-gan babon lota
Pigaw mipa-lilis   Sa irap tan dya-dya.

May trust in our Creator
Be sacred, in the dear Father God,
Planted in our hearts as long as earth will last
So that we may avoid hardships and sufferings.

8) **Say tambay moyon   nakom a bolontad**
Kay tanda maolit,   kay ma-min ibosyag.
Pinagpasinsyawan,   tinoplan a irap,
Sa pa-maki-labi   sikamoy nagpoyat.

Your helping with willing hearts
Cannot be told nor sufficiently described.
You patiently endured the hardships;
In your love for us, you stayed up late.

9) **Lawlabin maigot,   pasimala kamo,**
Itanom sa poso   lo-gan mi sa mondo.
Bilyon nin lawas   sa yabi tan awlo,
Katambay yay langit,   bomalo komoyo.

You can be sure that your sincere love
Will be kept in our hearts while we are here on earth.
We'll always look out day and night,
And with heaven's help we'll repay you.

10) **Siyaodti si Dr. Justo dela Llana**
Wanorin sa konan kapakan poso na
Tan silay awa-nak   bitbit la kapara
Bomalo, bomayad   tambay maalaga.

This Dr. Justo dela Llana
And likewise his better half
And their children will also take it upon themselves
To repay and recompense you for your cherished help.

11) **Kakalmaan sansya,   aboloy nan Diyos,**
Syay ama nan nobyo   ay labas a doktor.
Kapakan poso   si Doña Remedios,
Anak lay Vicente   dela Llana Jr.

It's good fortune, granted by God,
That the father of the bridegroom is a good doctor.
His better half is Doña Remedios.
Their son is Vicente dela Llana, Jr.

12) **Siyaodti a nobyo, doktor a karira,**
Labay nan omalig sa dilin ama na.
Kaabigan kalma ay nayari yay na,
Mag-iksamin sa board a taga-nan tana.

This bridegroom has the profession of a doctor,
Wanting to follow in his father's footsteps.
What good fortune, he is already finished,
Just waiting to take his board exam.

13) **Say ama nan nobya kamasawan naod**
Ay tobo tan tawo Candelaria naod.
Doña Marcelina kapaka nan kolop,
Sawanin maistra a pamilyan Alop.

The father of the bride is, as we know,
A native and resident of Candelaria.
Doña Marcelina is his better half,
A teacher right now and of the Alop family.

14) **Ganda nan syaodti a nasain nobya**
Ay nakiolibay sa abig ngalan na,
Hawig sa brilyanti, bantog ya a Perla
A olimon lawas tawtawon pinalsa.

The charm of this bride
Befits her exquisite name.
Resembling a diamond, she is known as Perla,
Always having been desired by men.

15) **Nasalita iti Don Silverioy naod,**
Ritiradon Army naabot nay major.
No naisip naod lomaban nin mayor,
Mi-pat may milima sa kona maganos.

It can be told here that Don Silverio
Is retired from the army, having reached the rank of a major.
When he decided to run for mayor,
He easily won four or five times over his opponents.

16) **Ama na ni mayor, sabtan Don Isidro.**
Election babali si-bay pananalo
Komo Presidente sin saytaw a awlo.
Bantog a say Edquid lawlabas a tawo.

The father of the mayor was Don Isidro.
He also won by a great majority in a town election.
Being the mayor in those days,
The Edquids were well known as good people.

17) **Ama na ni doktor bantog Don Vicente,**
Doktor nin babali ta siyay praktikanti.
Bantog yan ma-nambal sa bina-babali,
Sta. Cruz, Masinloc tan babalin dili.

The doctor's father, famous Don Vicente.
Being a practicioner, he was a town physician.
He was well known for healing in every town:
In Sta. Cruz, Masinloc, and his native town.

18) **Nag-in kapitan ya sin saytaw panaon,**
Presidente o mayor no sawanin komon.
Nag-in juiz de paz naboyot a taon,
A-sa yan matalas ta tood maronong.

He became a *kapitan* in former times,
Which is equal to being president of a barrio or the mayor.
He became justice of peace for a number of years;
He was outstanding because he was truly intelligent.

19) **Bantog ya ot nga-min nin a-say poeta,**
Sambali, Tagalog, Kastila kapara.
Ambo tamon kaima taga Candelaria,
Somin tanan na-bati a libron gawa na.

Beyond that, he is known as a poet
In Sambal, Tagalog, and likewise Spanish.
We from Candelaria are unfortunate,
For none of the books he wrote are left anymore.

20) **Siynodti a doktor Justo dela Llana,**
Naboyot nagdoktor dilin babali na.
Olimon kay ma-min tawon Candelaria,
Ambo nin masiblot, sagyaton ya tana.

Now, this doctor, Justo dela Llana,
Was a physician for a long time in his native town.
The people from Candelaria will never stop pining for him;
He's not selfish as long as you invite him.

21) Si-bay pasa-salamat kawkapartidowan
Sa nasoyo yay na nin doktor provincial.
Lalo yan nibantog sa ka-samballan,
Say abig poso na, kay potog yinmaman.

Great was the gratitude of all his relatives
When he was appointed as provincial health officer.
He became even more famous among the Sambals.
However, due to his kindness, he never became rich.

22) Libo salamat, si-bay kaliliktan
Komoyon sinyoris biig mapagalang.
Dispinsawon komon sa kawkakolangan,
Diyos a bomalo sa komoyon salban.

A million thanks, great is our rejoicing
Over all of you gentlemen, all equally honorable.
May you forgive any shortcomings;
God will repay all of you.

23) Itgon koy na iti, mangabiin sinyoris.
Say kaliliktan mi miabot sa langit.
Say pa-madispinsa kay ma-min maolit
Nin miabalayan dela Llana, Edquid.

I'll stop here now, dear gentlemen.
Our happiness reaches heaven.
Asking again and always for your forgiveness
Are the parents on both sides: dela Llana and Edquid.

6.2 Pananayaw 'Praises'

A 1984 family reunion of the Ebilane family in Sinabacan, Candelaria, was the occasion for which this song was composed. Mr. Jose S. Menor (see 2.11), affiliated with the Ebilane family through marriage, used his poetic talent to bring joy to the gathering and pay his respects to its head and other family elders. The use of various figures of speech, secular as well as religious, adds to the beauty of this song in traditional form.

1) **Makalma a oras,   awlo maalaga**
A impa-kit moyon   mangablin matoa.
Kay maglat sa isip,   sa poso kapara
A kalinggasan nakom   moyon mawmatoa.

Fortunate hour, precious day,
Which you have shown to us, dear elders.
It will not depart from my mind nor from my heart,
The purity of your souls, O elders.

2) **Yay pa-misasakbat   linggas kanakoman**
A nami sa komi   nin kawkaligawan.
Sikamoy matoa   komi ampangakay
Sa daya a mablin   kay labay mabalang.

The meeting together of pure souls
Has given much joy.
You elders are leading us,
Not wanting that any of us dear blood relatives should get lost.

3) **Kabontatala ka,   poso moy brilyanti**
A amplawit daya   pamilyan Ebilane.
Sikay pinalatbonan   nan Makapangyayari
Ta sika kot ama   sa pamilyan malabi.

You are the morning star, your heart is a diamond,
Carrying blood of the Ebilane family.
You were favored by the Almighty,
For you are the father of the loving family.

4) **Sa babalin Candelaria,   lota tinoboan,**
Sikay amplawit   daya a mata-gay.
Syaodti kot kalma,   sika a mangakay
A bilang ka Kona   ni Criston Katawan.

In the town of Candelaria, place of our origin,
You are the one who ranks high in the family.
This is fate: you are the one to lead,
Just like Christ the Lord.

5) **Kaparan awa-nak,   ialimbawa ko**
Odtin kapa-pa-hal   biyay tamon tawo
Somin pisomawan   no lomwas yay awlo
Sawangan nay isip,   potinsya, sintido.

Fellow descendants, I'll give another illustration of
Our situation as human beings.
It's not different from the rising of the sun;
It enlightens the mind, potential, and senses.

6) **Kanya na naisip mama-dong reunion**
Pigaw no sitamo kot ma-pititipon,
Kaalimbawaan a-say kayon madyong
Tinmobo, nananga, nagkamain bolong.

The reason he thought of establishing a family reunion
Was that we would meet together,
Comparable to a luxurious tree
That grew and brought forth branches and leaves.

7) **Itgon koy na iti, mangabiin matoa**
Tan mawmangasori a tawtalakaka.
Sa solok tan lingo makaolay kamoy na
Tan andawaton mi libo nin dispinsa.

We'll stop here now, precious elders
And distinguished contemporaries.
What was too much or wrong, you have to decide,
And we ask a thousandfold for forgiveness.

6.3 Kantan Isakbat Sa Ba-yon Taon December 31, 1974 (Okasyon Sa Botlay Babali Candelaria) 'Song to Greet the New Year on December 31, 1974 (Celebration at the Town Plaza in Candelaria)'

During the 1974 New Year's Eve dance at the Candelaria town plaza, the late barrio captain Alejandro E. Ebbay presented this song, which he had composed on behalf of his barrio Yamot. After a stanza of greeting, Mr. Ebbay (born about 1914) goes on to praise the unity of the town and its various barrios, demonstrated by the good attendance at this special celebration. After a description of the joys of the dance he switches to a reminder for prayer. He closes with a greeting to the mayor and his wife and also to the New Year.

1) **Pa-sal ko sawanin ampaki-salamat**
Komoyon ka-babali kaparay bisitas.
Donasyon kon kanta ando kamo maka-ngap,
Ipama-las lilikot liwa-liwan poyat.

I'd like to give thanks
To you town mates and visitors.
Don't be surprised about my contributing a song;
May it increase the joy and disperse any tiredness.

2) Nila-wa'y lilikot angka-kit kaplosan
Baryon Candelaria natipon a salban,
Opisyalis babali a kay nin nagkolang,
Abig koopirasyon, anyan kaligawan!

What exceeding joy to see all the
Barrios of Candelaria gathered together;
Neither are the town officials missing.
What a joy is such good cooperation!

3) Gawa abig odtin gandan ampamoon,
Mayor tamon Edquid, sobran aypa nakom.
Say kawka-babali, say abig somonol.
Mayaman, mairap parihon nan manlabyon.

It's a good deed of the one who governs us well,
Our Mayor Edquid, who is so humble.
The town mates, how well they obey him;
He loves all alike, the rich and the poor.

4) Taon sitentay singko synodti nay anggawan,
Oltimoy nan yabi say ligan bayliwan.
Say gandan patagon, kay tanda sawaan
Linggas lan bawbayi, gawgandan balambang.

The year of 1975, this is its end,
The last night, how happy is the dancing.
How pleasant to observe it—one doesn't get tired of it:
The splendor and the beautiful hips of the women.

5) Say abig armonya kay tanda parisan,
Synodti nay glorya nin tawon mangkabyay.
Kot sayang pay na ta main anggawan
Nan synodtin lota lapok a lalaman.

The sweet harmony is incomparable.
This is heavenly bliss for people while they are alive.
It's just a pity that there is an end
To these fragile earthly bodies of ours.

6) Lomato yay nay taon altentay singko,
Palsoy lilikot a isakbat tamo.
Dawaton konan Poon si Cristo
Ta syay mangantabay sa yabi tan awlo.

The year 1975 is coming;
It is with a futile joy that we greet it.
Let's rather pray to Christ the Lord,
That He'll guide us night and day.

7) Syay baryon Yamot ampaki-salamat,
Iti kami sawanin nama-kit galasgas.
Koopirasyon baball kay mi an-itangat,
Somonol magkanta maskin anyay irap.

The barrio of Yamot extends its thanks.
We are here to show our happiness.
We haven't blocked the cooperation of our town
But have obeyed and sung even though it was difficult.

8) Mayor Edquid ibi koy galang kona
Tan iti sa dani Mrs. na kapara,
Iabot ko komoyo lako a komosta.
Taon sitentay singko, maabig a boklah!

I pay my respects to our Mayor Edquid
And likewise to his wife beside him.
I give you many greetings.
Year 1975, good morning!

6.4 Kantan Para Kandidato 'Campaigning Song for Office Of Mayor'

This song by Mr. Jose S. Menor (see 2.11) is very similar to his serenading song 8.9. Both are political in nature, praising the advantages of a certain political candidate and trying to get votes for him and his party companions. The only difference is that this song is composed to be sung at an intermission during a political campaign meeting, whereas the other one is used in caroling from house to house.

Mr. Menor has made similar versions for other political candidates over the years. Often he merely changes the lines containing the date and the candidate's name and then adds a few new verses at the end.

1) **Ay anya nan abig   tan anya nan liga**
Nin pa-palatagon   silapon nin mata
Ta ayti ko man ilingay,   larap a lopa,
Polos mangainso   kamon para-para.

How nice it is and happy
To behold this with one's eyes.
For wherever one turns and looks,
You are all equally enthusiastic.

2) **No talos-talosan   koy pa-mirorongo**
Ta ikalat koy silap,   asa-sawon ko,
Bilang anan sinyal   nin linon pa-nalo
Sa lomato a eleksyon   apinis nan Enero.

If I try to understand the gathering
And let my eyes wander to each one,
It's like an advance signal of sure victory
In the coming election at the end of January.

3) **Kanya ta sikamo   a kawkalamoan,**
Mag-inakit tamo,   sitamoy mitatambay.
Poro tamo lider   konlan kasolibay,
Lalo na nin potog   konlan ka-dayaan.

Therefore, my companions,
Let's strive to help each other.
We are all leaders among our neighbors
And especially so among our relatives.

4) **Tan dawaton tamo   sa Diyos a mona-na**
Tan konan patron   anamaot ikalwa,
Lomato a eleksyon   sitamoy tambayan Na
Si Attorney Edquilang   anay magvictoria.

And let's pray to God first of all
And secondly also to our patron saint
That, when election time comes, he may help us
That Attorney Edquilang will win.

5) **Kaparay namaot,   ando nin lingwanan**
Sa raya partido,   ando kaliwawan
Vice tan konsiho   dati nan kalamoan
Sa Nacionalista,   magviktoria salban.

In the same way, let's not forget
The party list; let's not neglect
The vice mayor and the council, his companions from before
In the Nationalist party, that they might all win.

6) **Itgon mi na iti,   maton, talakaka,**
Ando nin lingwanan   a Nacionalista,
Si Mayor Edquilang,   Vice tan konsihal na
Tan ibiba tamo   Mayor Nacionalista.

We'll stop here now, elders and contemporaries,
Don't forget the Nationalist party,
Mayor Edquilang, his vice mayor, and town council,
And let's cheer for our Nationalist Mayor.

6.5 Istoryan Baryon Sambaleña Sa Babalin Quezon, Palawan 'History of the Barrio Sambaleña of Quezon, Palawan'

In this song the former barrio captain of Barrio Sambaleño (formerly Panitian) of Quezon, Palawan, recounts the events of the settling of the first Tina Sambal in that area. Mr. Pascual Agagas (see 2.12) was among the first group to venture out, so he knows all the hardships he is describing from his own experience. Years later, after a long absence on Luzon, he assured his barrio mates through this poem that they were still an unforgettable part of his life. The poem follows traditional Tina Sambal poetic form.

1) **Pasantabi ako   komoyon ka-baryo**
A itin natipon,   biig maondrado.
Silinsyon domali   komon a dawat ko
Ta oliton ko yay   kapa-pa-sal tamo.

Greetings to you barrio mates
Who are gathered here, all honorable.
I'd like to request a moment of silence
As I talk about our situation.

2) **Probinsyan Zambales,   logar tinoboan,**
Kontamo nanglabi   anggan sa sinmi-ban.
Bana sa tingkapan   pilit nilomakwan,
Nako sa madayo   naki-sapalaran.

Zambales is our native province,
Which nurtured us until we grew up.
Searching for a living, we were forced to depart from it
And went to venture out in a far-off place.

3) **Nanglipay nin layat   namontan Palawan,**
Pinasar a dya-dya,   sobray kairapan.
Siyay logar a na-ka   bosol kabakilan
Ta namapalilik   kayon mangasi-ban.

We crossed the sea going to Palawan,
Going through sufferings and ever so many hardships.
The place that we came to was mountainous
And we cleared off many huge trees.

4) **Ba-yo inomalis   sa logar inibatan,**
Salban kamamain   inlako a salban,
Kwartay impagbalon   a napaglakoan
Sa paniningkap   nin inomay inlaman.

Before leaving our place of origin,
We sold absolutely all our possessions,
Taking along the proceeds from the sale
To search for the comforts of life.

5) **Iti na napasar   salban kairapan,**
Kay somin magawa,   mangombabali man.
Anyaman a dya-dya   pinagpasinsyawan
Ta inalakop yay nay   pobrin kakalmaan.

It was here that we braved all hardships,
For we couldn't go back even if we changed our minds.
Whatever hardships came, we endured them
And accepted our poor situation.

6) **Siyay logar Panitian   bosol nin tatalon,**
Kay somin ot dalan   ayti man a kaon.
Magpa-wan sa ambay,   inlako a alon,
Sapa tan kabatwan   man-aaloy-oyon.

Panitian was a place in the midst of forests.
There weren't any roads yet in any direction.
Traveling by sea, there were huge waves,
So instead we followed the courses of brooks and rivers.

7) **Tatalon ya odtin   sityon Panitian.**
Main nin tawtawon   iti na mampi-wan,
Taal Palaweño   no silay sa-wayan.
Abig lan kilamo   si-bay kaliliktan.

This village of Panitian was a forest.
There were already people living here,
Natives of Palaweño, as they were called.
To our great joy they had good relationships with us.

8) **Bana ta talagan kailang-ilangan**
Main nin mamoon   a mapasimalaan,
Kay somin sa nakom   sikoy napilitan
Niga-got nin olay   anggan kababaan.

Because it was really necessary
To have a trustworthy leader,
I would never have thought that I would be urged
To hold the responsibility to the best of my ability.

9) **Kaabigan kalma,   panakom nan Diyos,**
Say pa-milalamo   nagwa nin maayos.
No main omalis   si-ban a imotok
Bana ta napalmaw   nilalabin maptog.

Fortunately, through God's will,
Our unity was established nicely.
Whenever one left, there was great sadness
Because we were used to our genuine mutual love.

10) **Bana ta say abig   nin koopirasyon**
Kanya mampangyari   anyaman a gaw-on,
Nama-rong nin high school   a pioolimon
Siyadtin baryo tamo   sa babalin Quezon.

Because of good cooperation
All our endeavors were accomplished.
We founded a high school as had been desired
In our barrio of the town Quezon.

11) **Say pa-mi-wan ko   iti maanloy panaon,**
Main kaboyotan   mapolo a taon.
Mandakon mairap,   maliga yay nakom,
Kapa-pa-sal iti   lawas mantaynopon.

I stayed here for a long time,
For a period of ten years.
Even though it was difficult, my heart was content,
For our living situation here had always been my dream.

12) **Siyay a-say logar   paytin malwanan,**
Makomitan poso,   kay na mallingwan.
Maliga man wari   sa logar inibatan,
Tibawon ya syimpri   probinsyan Palawan.

It's surprising that a place where one once lived
Is engraved in one's heart and can never be forgotten.
Even though one was happy at the place of one's origin,
Still one can't help but visit Palawan.

13) **Probinsyan Palawan   nikomit sa poso,**
Mamali sa nakom,   mampakaglat lolo.
Lalo maisipan   kamoy kabalo-balo,
Anyaman a liga,   mansomiing yay longo.

The province of Palawan has become dear to my heart;
It dwells in my mind, able to disperse sadness.
Especially when I think of you, my mutual friends,
Yearning for you overcomes me in the midst of entertainment.

14) **Kanya inomalis   namonta sa Luzon**
Ta pa-mi-wan mi iti   maanloy panaon.
Amotod sinali   nako nagbakasyon,
Syodad nin Ibali   ni-wan toloy taon.

The reason that I left for Luzon
Was that we had lived here for a long time.
So I tried going on vacation,
Living in the city of Manila for three years.

15) **Pinablin ka-logar   baryon Panitian**
Babali nin Quezon   probinsyan Palawan,
Nikomit sa poso,   kay na ma-lingwanan.
Siyay lawlabin maptog   namin kainsowan.

My dear barrio mates of Panitian
In the town of Quezon in Palawan province,
You are unforgettable, engraved in my heart.
Your sincere affection has given me peace.

16) Itgon koy na iti, siyaodti nay anggawan
Sabtan sia nangyari mala dinalanan.
Logar Panitian kay na mailingwan
Ta katimbang kay nan lota tinoboan.

I'll stop here now; this is the end
Of the events that happened.
I won't be able to forget Panitian anymore
For it has now become equal to my native place.

7. Tola (Poems)

7.1 Hlyay Maistra Ko 'My Teacher'

In a little Tina Sambal primer entitled "*Kartilya nin Sambali*, Sambal Primer," I found the following poem by a retired schoolteacher, Mr. Hermogenes E. Ebdane (born 1910), of Sinabacan, Candelaria. It is the praise of a first-grade pupil for his teacher in simplified language—probably in imitation of children's speech. The lines are somewhat irregular and do not seem to follow Tina Sambal poetic conventions. The rhyme is irregular, too. It may be ABAB with some exceptions, unless only the second and fourth lines are supposed to rhyme, in which case the arrangement of four lines per stanza in the primer is misleading. The rhyme ends in *o* and *a* in all four verses. This uniformity sounds amateurish; maybe in this case it was done on purpose to produce a childlike effect. Probably, the poem was meant to be memorized by a child and recited at a graduation program.

1) **Hlyay maistra ko**
Masyadon ganda.
Inaro na ko
Komo Iskwila.

My teacher
Is very beautiful.
She loves me
As a student.

2) **No manolat ako,**
Ba-bantayan na.
No malingo ko
Kot itoro na.

When I write,
She watches me.
When I'm wrong,
She points it out.

3) **No mamasa ko,**
Long-on long-on na.
No kay ko mabasa,
Ay itoro na, sika.

When I read,
She listens carefully.
When I can't read something,
Just think, she'll show it.

4) **No ampakaka-lok ako,**
Mami yan kawkanta.
Dokrok tan lokso
A an-ipamokaw na.

When I get sleepy,
She gives songs.
Dances and jumps
She uses to wake us up.

7.2 Samball Tina 'The Tina Sambal Dialect'

This poem was written in honor of Miss Margarete Schuster, now Mrs. Kurt Storck, who was the first representative of the Summer Institute of Linguistics to come to Candelaria in 1974 to start linguistic investigation of the Tina Sambal dialect. Mr. Pascual E. Agagas (see 2.12), who has a high regard for his mother tongue (though he has also proven himself an able poet in English and Tagalog), expresses his appreciation for the work of S.I.L. in this poem. In figurative language he compares his native dialect to a neglected plant that is finally starting to sprout and grow because someone has begun to water it. This poem is an excellent example of Tina Sambal poetry by Tina Sambal standards, especially because of its beautiful figurative speech and the suspense, unrelieved until verse 4.

1) **Motya a tanaman   sa kawilin hardin,**
Maligsa yay poon   balo ta makating.
Kay ya ansomi-ban   ta pa-no man nga-min
Kot napo-po-layan   ta mangawili somin.

A precious plant stood in a well-tended garden.
The plant was healthy; however, it was small.
It did not grow. How could it,
When it was left to itself with no one to care for it.

2) **Siyaodtin tanaman   sa hardin antobo,**
Antingkapon na syimpri   yay labi tan aro.
Sa kaboyotan panaon   main a-say awlo
Banggit a tanaman   main nangima-no.

This plant that grew in the garden,
Of course, looked for love and care.
After a long time, one day
Said plant was noticed by someone.

3) **Daygan nan tanaman   kot bigla linmato.**
Maski nan makating,   maligsan tomobo,
Maka-palilikot,   mampakaglat nin lolo.
Sa konan tanaman   tinmambay namo-bo.

Suddenly the plant met with good fortune.
Even though it was tiny, it grew vigorously.
It is a joy that drives sadness away to think that
Someone helped the plant and watered it.

4) **Amotod sawanin   siyaodtin tanaman,**
Siyay kasisi-ban na   dapat imatonan.
Kay yay na mapolak   tan kay ma-lingwanan
Salita Sambali   sa mika-ka-no man.

So at the present, this plant
We should watch while it grows.
It will never be erased or forgotten;
This Tina Sambal dialect will remain forever.

5) **Siyay kawilin hardin   pinabilin babali,**
Tanaman a wangko   yay salita Sambali,
Linguistic Institute   yay sogo a banggit
Sa katnowan ni   Margaret Schuster.

This well-tended garden is our dear town.
The plant I talked about is the Sambal dialect.
The Linguistic Institute is the one I mentioned that was sent
In the person of Margaret Schuster.

6) **Salamat sa konian   tawon nakaisip**
Aroon yan labi   yay salita Sambali
Ta naboyot anan   a balaniya igo-iit,
Ba-ba-yo sawanin   makaimaan ma-kit.

Thanks to the people who thought of
Caring with love for the Sambal dialect;
For a plan had been written up a long time ago,
But only now are we fortunate enough to see it.

7) **Si-bay kalliliktan   pa-sal Samballnyo,**
Sallta Samball   kot maln nln progrlso.
Slyay llga nln baball   mama-las yan lalo
No maligsa yay sallta   a sarlll tamo.

Great is the joy of those who are Sambals,
That the Sambal dialect is making progress.
The happiness of the town is even more increased
When the dialect that is our very own is flourishing.

8. Kawkantan Pangharana (Serenading and Caroling Songs)

8.1 Kantan Kapa-paramag 'Serenading Song Cycle'

This first serenading song cycle consists of four parts: a call outside the house, a thank-you song for being invited in (sung as the singers go up into the house), a song of praise for the landlord and landlady before the singers sit down, and an entertaining song after the exchange of greetings. The entertaining song is called the "Third Song," though it is actually fourth in the sequence. I do not know the reason; I can only suppose that it may be counted as the third song after the acceptance of the serenading group, thus discounting the calling song. This "Third Song" is entertaining in character, the amusing tale of a politician who cried after losing an election.

This serenading song cycle was contributed by Mr. Pascual E. Agagas of Panayonan, Candelaria (2.12), now living in Puerto Princesa, Palawan. It is the most complete set of serenading songs I was able to find. It is beautiful in form and language and figurative speech. The listeners especially enjoy the humor of stanza 7 in the last song of the cycle.

The meaning of *larino* in verse 2 of 8.1.4 is unclear. The name *Polano* in verse 6 of 8.1.4 does not refer to an actual person but is a general reference like *Juan dela Cruz* in Tagalog or *the Joneses* in English.

8.1.1 Kantan Kako-kotana 'Calling Song'

1) Balaybay a bantog, ballta mona-na
Sa aytl may logar plsa-sallta la.
Pa-sal mi tomaod anan nagama
Sa ablg ballta maka-liwa-liwa.

Famous yard, unrivaled, it is said,
And talked about everywhere,
Our humble selves have become attracted
By the good and delightful news.

2) **Bana sa siyaodti a kay mika-kanya,**
Nonaoy sa bali, lomato sa lota.
Mata mi tomaod itaw nin nipasda
Konlan bawbitoon tan kabontatala.

Because of this we were restless;
We came down from the house, stepping on the ground.
Our eyes happened to be focused
On the stars, especially the evening star.

3) **Payabol nan langit sikami inakay**
Ayop-ayop lopot sa saytin balaybay.
Sin nipatbon kami, nalood a sawang
Nin silay bitoon sa kawkalangitan.

By heaven's grace we were guided
Through a gentle breeze, to this front yard.
Upon reaching this place, the light
Of the stars in the sky gleamed brightly.

4) **Iko-dang mi ayi, sikami lomabas,**
Kay na makatigo ta iti in-arap.
Wami nin lomoob, anyay nan galasgas,
Nakom tan poso maligay nan lawas.

We tried to lift our feet and pass by.
But we couldn't move, for we were made to face here.
We said, what delight it would be to enter;
Our hearts and minds would be happy forever.

5) **Madibinon logar sikami kandopon**
Saytin pa-mabigla komon dispinsawon
Ta iliwa-liwa sa pawpinanomtom
Irap tan longo mi, sikami manondon.

O divine place, please welcome us
Upon our sudden arrival; welcome us anyway,
For it would be a comfort for our memories
And would free us from suffering and longing.

6) **Kasiro, kasira, nagposo nin pirlas**
Sikami ondoon kolop a malinggas.
Man-ida-ton mi masantos a oras,
Maabig a yabi sa komoyon lapag.

Landlord and landlady, with hearts like pearls,
Please have pity on us with pure hearts.
We wish you a holy hour;
Good evening to one and all.

7) **Itgon tamo yapon, O kawkalamoan,**
A kako-kotana, rispwistay taga-nan.
No kay sila ombat, lalo nin marawal,
No sitamoy pomilit nin moli sa ta-gay.

Companions, let's stop for a moment
Our calling and wait for their response.
If they don't answer, it would be even more inappropriate
To insist on going upstairs.

8.1.2 Pa-moli Sa Ayran 'Going up the Stairs'

1) **Salamat min si-ban a kay na ma-ma-min,**
Matoan marangal pawposo nin anghil.
Grasyan payabol nan Ina a Virgin,
Sobol inganga-roy nana-talonggaring.

Our sincere thanksgiving will be without end
To you, elders, with hearts like angels.
May the Virgin Mother grant you grace,
A surpassing spring of mercy.

2) **Sa primiron tokal Diyos a mona-na,**
Sa ikalwan tokal Ikalwan Persona,
Ispirito Santo, tokal ikatloy na,
Mangakay nin moli sa konlan kasira.

The first step is for God above us all,
The second for the second person of the Trinity,
The Holy Spirit is now the third,
Who will guide us now as we go up to the hosts.

3) **Kasiran marangal, mona-na sa labi,**
Man-ida-ton galang, maabig a yabi.
Kay somin pinili sa sinyoris iti,
Lilikot min salban sa loob-loob mi.

Honorable landlord, you who are first in love,
We pay our respects, wishing you a good evening.
Without excluding any gentlemen here,
Our hearts rejoice over all of you.

4) **Sinon poso tawo   a kay nin lomiga**
Bilang syaodti sawanin   mangka-kit tamoy na
Sinakbat lan lilikot,   kasiro, kasira
Aw-abig nin poso,   malinggas a lopa.

Whose heart would not rejoice
Over what we see now,
To be met with gladness by the host and the hostess
With kind hearts and radiant faces.

5) **Mantoklo silay nay   laloman lawlamo**
Awit kalililktan   malisway a poso
Nin silay kasira,   ama mi tan indo.
O kasigonda ka,   sitay nay tomoklo.

My companions are already sitting down,
Due to the happiness and peaceful hearts
Of our hosts, who are like a father and mother to us.
So, my singing partner, I'll sit down with you.

6) **Mantomoklo kami nan   bilang nin sarili,**
Kay na pinmatawo   konlan main bali.
Nadagrag galasgas   main moyon labi
Nabasa sa lopan   kasiran nikabli.

We are now sitting as if we were at home,
We don't ask permission again from the owner of the house.
Our happiness has been increased by the love
That can be seen in the dear hosts.

7) **Itgon tamo yapon   saytin pa-magkanta,**
Kiballta yapon   sa bawblyay konla.
Ipayabol na komon   Diyos a Namalsa
Kay somin pinili   bilg mangaligsa.

We'll stop this singing for now
And first talk together about our lives.
May God the Creator grant
That all be healthy without exception.

8.1.3 Pananayaw Sa Ta-gay Bali 'Praise in the Upstairs of the House'

1) **Man-ibi mi galang sa konan kasiro**
Tan ina kasira a itin kadongo.
Salamat min si-ban sa aw-asikaso
Bilang nin niabot sa bakil Paraiso.

We give honor to our host
And to the mother of the house, who are present with us.
We thank you very much for your welcome;
It's like arriving on the mountain of Paradise.

2) **Sa bakil Paraiso pono nin bolaklak**
Biig mangabanglo lirios, asosinas,
Salban nin pinalsa lilikot lan lawas,
Wanodti pa-sal mi sa sayti nin oras.

On the mountain of Paradise full of flowers,
All fragrant, lilies and *asosinas*,
All creatures would be forever happy
In a situation like ours right now.

3) **Inimbi nan Diyos maabig a yabi**
Kaligsawan komon, sinyoris a iti.
Saytin mandawaton sa awlo tan yabi,
Siyaodti bara-nan nin kati-tibaw mi.

God has given us a fine evening,
And hopefully good health to all you gentlemen here.
That's what we pray for day and night,
And this is also the reason for our visit.

4) **Anya nin abig paya-payan lopot**
Ta salban masilap maka-palilikot.
Siyaodti sinyalis mata-gay a birtod,
Sitamoy tinanggap malisway a kolop.

How good it is with a cool breeze,
For all that we see is so delightful.
These are signs of high virtue
That we have been received with peaceful hearts.

5) **Salamat min si-ban sa komi impa-kit,**
Grasya a natanggap payabol nan langit.
Malisway a kolop tan aw-isip,
Mandayawon sawanin lilikot nin biig.

We thank you very much for all you've done for us,
For the gifts received by heaven's grace.
Our hearts and minds are at peace,
Praising now the cheerfulness of all.

6) **O mawmatoa mi, kasiroa marangal,**
Ibi pay dispinsa sa kawkakolangan,
Siyay pa-mainawa kot na-bogaw-bogaw
Awit nan panaon saytin kati-tibaw.

O dear elders, our respected host,
Please forgive us for our shortcomings.
For your rest has been disturbed
Because of our visiting you at this hour.

7) **Itgon mi na iti, matoan malabi,**
Salamat min si-ban sa Makapangyayari
Ta sikamoy maligsa nilatan mi iti,
Sa kawkakolangan dispinsa pay ibi.

We will stop here for now, beloved elders,
With great thanksgiving to the Almighty
That we found all here in good health.
Please forgive our shortcomings.

8) **Ibi pay dispinsa, mablin matoa ko,**
Nababa tomaod nin pobrin pa-sal ko.
Talakakan mabli, ibi pay inganga-ro,
Sikoy dispinsawon, tabi, maitgon ko.

Please forgive me, my dear elders,
That my humble self was able to do so little.
Dear contemporaries, please have mercy
And forgive me, excuse me, I'll stop

8.1.4 Ikatlon Kanta 'Third Song'

1) **Anya kari odtin sarag tan komana**
Ipama-las liga sa ama tan ina.
Bara-nan siyaodti somin akon tanda
Kanya dispinsawon a anggawan nababa.

What could be sufficient and proper
To increase the happiness of father and mother?
This is an excuse; I can't think of anything,
So please forgive me for just giving what I can.

2) Anggawan naisip nin pobrin pa-sal ko
Magkanta sawanin sa kabliyan moyo
Boga tana komop lomilikot kamo,
Dispinsawon balo ta ambo larino.

All my humble self could think of
Is to sing now a song to you dear people
Just so that you may be happy.
But forgive me, for I'm not a poetic man.

3) Manotol ako pan a-say kaliwawan
Nangyari odti sa a-say logar.
A-say politiko man-itangis paytaw,
"Nanay ko, nanay ko, siko pay ka-rowan."

I would like to relate an entertaining event
That happened at a certain place.
A politician, would you believe, was wailing,
"Mother, Mother, have pity on me."

4) Silaodti tawon masindog sa kona,
"Ay lalaki orin a nati," say wanla
Ta masyadon potog man-ikaringoy la ya
Kanya ta wanodtaw in-alyas la kona.

The people who were near him
Said, "Oh, that is a dead man."
They were so ashamed of his behavior
That they gave him that nickname.

5) Maka-paringoy payti a-say politiko
Mapilit makakwa nin lako a boto,
Nanay anan nanay, logor nay masyado
Anta lalaki payti, salban la nalingo.

It is really shameful if a politician
Insists on getting many votes,
Crying out, "Mother, Mother," taking his loss too seriously
When, in fact, he is a man. They were all fooled.

6) Maka-pakaka-lis no isip-isipon
Lalon mabyat tan makapa-paringoy.
Anta si Polanoy midyo osong-osong,
Bilang nalilimos sa mababon lanom.

It's really ridiculous when we think about it,
Very serious and shameful.
But Polano, being somewhat slow-witted,
It was as if he were drowning in shallow water.

7) **Ando pa, sain pa kaawat, ama.**
Manalo ka man wari no pita-tapsa?
Makna ko ya ot bilasa a kona;
Losokon man wari, kay somin magtanda.

Don't be too eager, dear.
Would it be a victory if you were to be ridiculed?
I'd rather eat spoiled fish;
Even if I'd get a stomachache, nobody would know.

8.2 Pa-magharana 'Serenading'

This serenading was recorded at a party at our house. Mr. Rosendo E. Falaminiano and Mr. Rosito E. Edora (see 4.14 for both) sang these traditional serenading songs. Later I heard them again in the neighboring town of Masinloc on Panglit Island.

The language is elaborate with both religious and secular figures of speech. Both songs are sung to the same two melodies. Verses 1, 3, and 4 of the first song and verse 1 of the second song are sung to one melody, and the rest of the verses to the alternate melody. (See Appendix 5 for a transcription of the melody.)

8.2.1 Kako-kotana 'Calling Song during Serenades'

1) **Maria purissima, mo-na min indolog**
Anghil tan bindita, a ngalan nan Diyos,
Toloy Evanghelios, a-pat a sagrados
Ipamokaw matoa sa igot pa-nga-lok.

Purest Maria, we first present
Angels and the blessed name of God,
Three Gospels and four sacraments
To wake up the parents from a deep sleep.

2) **Sa igot pa-nga-lok mapokaw sa sayti,**
Ando ikapoot nokay itpol kami.
Mandawat lisinsya, no wari mangyari,
Pasandaon komon tawon ka-baballi.

From a deep sleep to be awakened by this,
Don't get angry but bear with us.
We ask for permission, if possible,
To take us in, who are your town mates.

3) **Syaodti sa komi say pa-sal nitalon,**
Nalitop yay mata, kay tanda a kaon.
Kalma main a-say masyang a bitoon
A namitandoro bali moyoy nika-wong.

It's as if we were lost.
Our eyes erred, we did not know where to go.
Luckily there was a bright star
That led us to your lovely house.

4) **Say kala-lato mi iti sa balaybay,**
Byan la kamo komon Dyos kaanlosan biyay,
Sikami namaot komon anorin man
Magkomit ain grasya nan mablin Katawan.

Upon our arrival here at your yard,
May God give you a long life,
And may we also
Obtain grace from the dear Lord.

5) **Kanya lawlamo ko, itgon tamo yapon**
A kako-kotana ta rispwistay long-on.
No kay sila ombat, tood kay labayon,
Sa dilin ibatan sitamoy mag-orong.

Therefore, my companions, let's stop for a while
Our calling and listen for the result.
If they don't answer, too bad, they don't want us,
And we'll return to where we came from.

6) **Itgon a kotana pigaw ma-pollas**
Ta main man sansya a-sa konlay ombat,
Kay somin bara-nan, kaabigan oras.
Maabig a yabi sa komoyon lapag.

Let's stop our calling so that we can observe,
For surely one of them will answer.
There is no excuse, it's a proper time.
Good evening to everyone of you!

8.2.2 Pa-makisalamat 'Thanksgiving'

1) **Salamat, salamat,   salamat min al-ban**
Sa pa-makalngo min   bosis a malisway.
Say kalimbawaan   langit na-palwangan
Sin binyagan si Jesus   sa ilog nan Jordan.

Thank you, thank you, many thanks
For letting us hear a cheerful voice.
It's like the time heaven opened up
When Jesus was baptized.

2) **Sa ilog nan Jordan   lanom a bindita**
Impamo-bo kona   ni Criston Namalsa.
Kanya pinmabinyag   pigaw aligon ya
Nin sitamoy tawon   alalak ni Eva.

At the river Jordan, blessed water
Was poured upon Christ, the Creator.
He had himself baptized in order to be imitated
By us who are offspring of Eve.

3) **Salamat, salamat,   kay ma-min maolit**
Sa pa-makalngo min   nikalinon bosis.
Say kaooli mi   nangon ot mapilit
Ta say kaligsawan moyoy   labay mi nan ma-kit.

Thank you, endless thanks,
For letting us hear such clear voices.
We've long been eager to come up
Because we want to see whether you are well.

4) **Kanya lawlamo ko,   alsay ayin midmang,**
Pa-palna ido-da   sa primiron tokal,
Say ikalwa balo   biyan kadangkaan,
Ikatlo, ika-pat   laming anay salban.

Therefore, my companions, let's lift our feet.
Step carefully on the first rung,
On the second pay respect,
The third, the fourth, and all others are included.

8.3 Kantan Pangkandidata 'Caroling Song for a Fiesta Candidate'

Mr. Jose S. Menor (2.11) wrote this caroling song for Miss Colina Sison, a fiesta candidate for the barrio of Naulo, Candelaria (see sec. 1.4.2). The thank-you stanza is interesting because it mentions the

Philippine value of reciprocity that plays such a large part in this kind of solicitation.

1) **Pasantabi kami   sa komoyon salban**
Matoa, talakakan   somin manlabasan.
Gamiton mi pay onor,   ondran pa-migalang:
Maabig a awlo   sa komoyon salban.

We pay our respects to all of you,
Elders and contemporaries, without exception.
May we have the honor to pay our respect:
Good day to all of you!

2) **Ando mag-ispanta   a kabliwan moyo**
Sa pa-magpasyar mi,   mangablin matoa ko,
Ta nasoyo lay pa-sal   kandidatan Naulo
Para konan pista   sa dos nan Enero.

You worthy folks, may you not be surprised
At our coming, dear elders.
For they chose me as a candidate of the barrio Naulo
For our fiesta on January second.

3) **Kanya nin nabigla   niabot kami iti**
Sa balaybay moyo,   mangablin matoa mi,
Ta andawat nin tambay   komon no mangyari
Sa kabliwan moyo,   matoan malabi.

That's why we unexpectedly came here
To your yard, our dear elders;
For we are asking for help, if possible,
From you worthy elders who are dear to us.

4) **Si Colina Sison   a soyo nan ngalan,**
Pinili kandidata   somin kababaan.
Kanya mandomaing,   no maaboloyan,
Sa kabliyan moyo,   matoan mapagalang.

Colina Sison is the name of the chosen one.
She was selected but has no means.
That's why we beg, if it's possible,
From you, dear and respectable elders.

5) **Itgon mi na iti,   mangablin matoa,**
Dawat mi komoyoy   libo nin dispinsa.
Yay lambal tood mi   natalos moyoy na
Tan an-imbitawon   kamo paaysan no pista.

We'll stop here now, dear elders.
We ask for forgiveness a thousand times.
You have already understood our purpose and desire,
And you'll be invited later to our fiesta.

Pasalamat
Thanksgiving

6) **Salamat komoyo sa maalagan tambay**
Tan ambilbion min otang kanakoman.
No sikamoy namaot a mangailangan,
Omabot kamo komin ando mag-alangan.

We thank you for your valuable help,
And we acknowledge our gratitude.
And when it's you who have a need,
Come to us without hesitation.

8.4 Harana Kandidata 'Serenading Song for a Candidate for the Agro-Industrial Fair'

This composition of Mr. Jose S. Menor of Panayonan, Candelaria (see 2.11), fits the tune of the Philippine folksong *"O Naranyag Nga Bolan" ("O Maliwanag Na Buwan")*. (See 8.5 and 8.9, which were fit to the same tune.) It was composed for Miss Eclevia from the barrio Katol, Candelaria, a niece of Mr. Menor's wife, who was competing on the provincial level at Iba at an agro-industrial fair. (For caroling practices see sec. 1.4.2.)

The first night of caroling the composer went around with his wife, Irene E. Menor (see 2.2), and the candidate and other relatives of hers, singing at every house in their barrio of Panayonan. They sang from sunset until midnight, during which time I recorded the song. They were given more than 400 pesos, and the only deduction was 15 pesos for a guitarist, who would not accept more because he too was a relative. The second night people from the girl's barrio of Katol went caroling with her, together with the barrio captain of the neighboring barrio of San Roque. They used the same song. The phrase *canvassing final* in verse 2 is interesting since the first word is an unassimilated English loan and the second an assimilated Spanish loan, hence the word order is Sambal.

1) **O maliga nin oras a imbi nan Katawan!**
Sa kala-lato mi sa maingod moyon balaybay
Gamiton mi pay onor, ondran pa-migalang:
Maabig a yabi, maabig a yabi sa komoyon salban.

Oh, happy hour given by the Lord!
Upon arrival at your respectable yard
May we have the honor of paying our respect:
Good evening, good evening to all of you.

2) Alang-alang ta nasoyo a pobrin kakalogan
Mag-in kandidata sa Agro Industrial,
Pinili nin babali sa probinsya ilaban.
Sa Iba, Zambales a canvassing final.

It's only because my humble self was ordered
To become a candidate for the Agro-Industrial Fair,
Chosen by the town to compete on the provincial level.
In Iba, Zambales, will be the final canvassing.

3) Yaodti si Miss Eclevia a pili lan konsiho
Mag-in kandidata a miawit kargo.
Kanya mandomawat mablin tambay moyo,
Armas nin lomaban mami-dong nin dangal nin babali tamo.

This Miss Eclevia was chosen by the municipal council
To become the candidate and bear the responsibility.
That's why we are asking for your appreciated help,
A weapon in the competition for establishing the honor of our town.

4) Itgon mi na iti, matoan mapagalang,
Dispinsawon komoy anggawan nababaan
Ta laboloy Na komon nin mablin Katawan
Ta ipanalo tamo odtin kandidata mami-dong karangalan.

We'll stop here, honorable elders.
May you forgive us that we were not capable of more,
And may the dear Lord grant
That we help this candidate to victory, establishing our honor.

Salamat
Thank You

5) Salamat komoyo, matoa, talakaka,
Sa mabli moyon tambay konan kandidata.
Iaboloy Na komon Diyos a Namalsa
Sa lo-gan tamon mabyay lawas nin maligsa.

Thank you, elders and contemporaries,
For your dear help to our candidate.
May God the Creator grant
That we all be healthy as long as we live.

8.5 Karoling Kandidata 'Caroling Song for a Candidate for the Town Fiesta'

This caroling song to solicit funds for a fiesta candidate was composed by Mr. Jose S. Menor (see 2.11) to the same tune as song 8.4. It was composed to aid a barrio mate, Miss Michelle E. Najera of Panayonan, Candelaria. The singers collected more than 300 pesos during their first night of singing and got another 200 pesos the second night (see also 8.6). The last line of each verse has two caesuras as indicated by the spaces.The thank-you stanzas are the same verses used in songs 8.3 and 8.4.

1) **O maliga nin oras   tan sawang na nin awlo**
A nag-in nin toyo mi   sa dalan linmalako.
Panakom na nin Diyos   tan siyay patron tamo
Para nilomantod   miabot kami   iti sa balaybay moyo.

Oh, happy hour and light of the sun,
Which became our light while walking on the road.
It was God's will and that of our patron saint
That we arrive here and reach your yard.

2) **Iti ya hi Miss Najera   sa baryon Panayonan,**
Napili kandidata   a mandomawat tambay.
Yay bolontad sa poso   mampaki-salamatan
Para sa konan pista   sa kona nin patron   ta biyan nan kaligsawan.

Here is Miss Najera from the barrio of Panayonan
Who was chosen to be the candidate and is asking for help.
What you volunteer from your heart will be gratefully received
For the fiesta of our patron saint so that he will give us health.

3) **Iaboloy na komon   nin Mapainganga-ro**
A kalawigan biyay   tamon pari-pariho.
Konan siyaodtin oras   tan maanloh a awlo
Lawas tamon maligsa,   lawas tamon maligsa   lo-gan biyay tamo.

May the Almighty grant
Long life to all of us together.
At this hour and many more days
May we always be healthy; may we always be healthy all our life.

4) **Itgon mi sa iti a pa-magkanta mi,**
Dispinsawon komon sa kawkakolangan mi.
Alang-alang ta nasoyo a pobri nin pa-sal mi
Kanya nin mansomonol anggawan mababa isirbi sa baballi.

We'll stop here now with singing.
Please forgive us our shortcomings.
It's only because we were sent: our humble selves
Are obeying to our utmost ability in order to serve our town.

8.6 Pangkandidatan Pista 'Caroling Song for a Candidate for the Town Fiesta'

This is a second song Mr. Jose S. Menor (see 2.11) composed for Miss Najera, which was sung alternating with song 8.5 during nighttime caroling. The houses are built fairly close together, and householders can hear the carolers from a distance. So alternating between two songs makes caroling more fun for the listeners as well as the singers. The thank-you stanza expresses the idea of reciprocity through the mention of their life-long gratitude. In this song the first three verses each have a different melody, while the verse 4 thank-you is the same melody as verse 2, and the verse 5 thank-you is the same melody as verse 3.

I have a recording of this song as it was sung at our house by a group from Panayonan, Candelaria, led by Mr. and Mrs. Ernesto and Solidad Ebilane. (See Appendix 5 for a transcription of the melody.)

1) **Matoa min mandaingan, long-on kami pa,**
Ando nin dolawon a mabli min kotana.
Ibi mi pay galang tan libon curtisia,
Maabig a yabi komoyon para-para.

Our elders, please listen to us calling.
Don't look with disfavor upon our dear call.
We want to give honor and a thousand courtesics.
Good evening to all of you.

2) **Matoa mi, aboloyan kami pa**
No mangyari komon mag-importa.
Domawat kami pan ayoda
Para sa pobrin kandidata.

Our elders, please allow us,
If possible, to bring a request to you.
We are asking for a gesture of help
For this poor candidate.

3) **Babali a main nin nakom,**
San Vicente a mablin patron,
Miss Najera a pilit sinmonol
Kandidata sa pistan manggaw-on.

It's the will of the town
And of Saint Vincent, the dear patron saint;
Miss Najera was compelled to obey
To be made candidate for the town fiesta.

Pa-makakwan Aboloy
After Receiving A Contribution

4) **Salamat mi tan kalilliktan**
Sa abig moyon kanakoman,
Sa imbi moyo komin tambay
Mambilbion lo-gan main biyay.

We express our thanks and joy
For your kindheartedness
And your giving us help
We'll remember for all our lives.

5) **Adyos ana, sikami nay patawo**
Iti sa maligan balaybay moyo.
Matoa mi, pakaligsa kamo.
Adyos ana, salamat komoyo.

Good-bye, we are taking leave now
From your cheerful yard.
Our elders, may you remain healthy.
Good-bye and thank you.

8.7 Biyay Kalolwa 'Life Story of a Dead Child'

In this composition by Mr. Jose S. Menor (2.11) the carolers act the part of a child who died and now comes back to ask for a gift from the parents (cf. sec. 1.4.1). The song describes the hardships the parents went through in raising the small child and then caring for him while he was sick. Verse 12 mentions the child's sadness over the fact that he died before he could repay the parents in any way, an expression of the strong

Philippine value of filial gratitude (*utang na loob* in Tagalog, or in Tina Sambal *otang nakom*).

1) **O ina mi nin malabi**
Tan ama a maaro komi,
Naabot anay pista mi
Kanya sawanin manlibot kami.

O our loving mother
And you, father, so devoted to us,
Our fiesta has come now.
That is why we now walk around.

2) **Ama min lipos nin dosa**
Tan ina a naolila,
Mikna kamo ta ondoon pa
A anak moyon liwa-liwa.

Our father, drowned in sufferings,
And you, bereaved mother,
Wake up and pity us,
Your children who are entertaining you.

3) **Ina ko, no maisipan**
A irap moyo sin saytaw
Nangibat sin sikoy inaw,
Kolop koy kay mada-daygan.

My mother, when I think about
Your former hardships
Beginning from when you were pregnant with me,
My heart can't find any rest.

4) **Iti nay si-ban mon irap,**
Inay, sin sikoy nay lomwas
Ta bilang kan anlipay sa layat,
Halos inanawa moy nay maglat.

And then your suffering was severe
When I was to be born,
For it was as if you crossed the depth of the sea.
Your breath was nearly cut off.

5) **Lalo ot potog nama-las,**
Inay, a main mon irap
Sin sikoy na a nilomwas
Ta pirmi kan angkapoyat.

And even more increased,
Mother, was your hardship
After I was born,
Because you got little sleep at night.

6) **No malngo moy nay tangis ko,**
Mikna ka, inay, ta kowon mo ko,
Idokrok tan iyaya mo,
Boga tana a tomgon ako.

When you heard my crying,
You woke up, mother, to take me;
You carried me around and rocked me
Just so that I would stop.

7) **Maski inay, sikay ampangan,**
No tangis koy na a maksaw,
Yay dampot mo a ibo-kan
Ta sikoy na a ka-kantawan.

Mother, even while you were eating,
If I would cry loudly,
You'd drop the food you held in your hand
In order to sing to me.

8) **Paibat inay, sin sikoy ansoso,**
Irap moy na, inay, kongko.
Pa-mangan moy kay angkahosto,
No malngo moy nay tangis ko.

Mother, from the time I nursed,
What hardship you had with me, mother.
You couldn't eat enough
When you heard me crying.

9) **Sin main akoy nan siyam bolan,**
Masyado kamoy nan kaliliktan.
Bigla sikoy naboblayan,
Norong anamay kairapan.

And when I was already nine months old,
You were exceedingly glad.
But suddenly I fell ill,
And the hardships returned again.

10) **Itaw anan potog masi-ban irap mo**
Ta kay kay na angka-lok sa yabi tan awlo
Ta nangasasari anay rawrimidyo,
Apos moyo, Inay, a omabig ako.

Then your suffering was really great
Because you could not sleep neither night nor day,
For there were all kinds of remedies to be tried
Since you desired, mother, that I should get well.

11) **Syay main kon kakalmaan**
Sa mabyat kon angkalayam,
Inanaway nanganggawan
Ta nakom nan mablin Katawan.

It was my fate.
Because of my severe illness,
My breathing stopped;
For it was the will of our dear Lord.

12) **Kanya no maisipan ko**
A irap moyo, Inay, kongko,
Halos lomtos a kolop ko
Ta kay ko naka-balo sa irap moyo.

That's why when I think of
Your sufferings, mother, for me,
It's as if my chest would burst;
For I wasn't able to repay you for your hardships.

13) **Itgon mi nay kasa-sa-way,**
Sikami pa a do-ngapan
Pigaw, Inay, maba-wasan
A longow mi nin piposan.

We'll stop our calling now.
Please look down from the window,
Mother, so that the longing
That we endure may be alleviated.

Salamat
Thank You

14) **Salamat mi tan kaliliktan**
Ta yay labi kay ampangoman.
Yay Diyos sa kalangitan
A bomalo tan mangantabay.

It's our thanksgiving and joy
That your love does not change.
May God in heaven
Repay and guide you.

15) Adyos ana, aikami nay patawo,
Ama, indo, ando lomongow.
Yay Diyos a ma-bati komoyo
Mangalila yabi awlo.

Farewell now, we ask your leave.
Father, mother, don't miss us.
God remains with you
To care for you day and night.

8.8 Biyay Kalolwa 'Caroling Song on All Saints' Day'

This caroling song for the eve of All Saints' Day (see sec. 1.4.1) is a composition by Mr. Jose S. Menor (see song 2.11). It is a fictitious story about Jesus walking on earth in the form of an old man, with a wounded side, to test the hearts of men. A rich man despised him, allowing him only a drink from a dipper, but a poor man showed him whole-hearted hospitality. At the end the poor man was blessed, and the rich man's house went up in flames. The story can be thought of as a parable restating Jesus' words that whatever we do to the least of his brothers, he considers done unto him. It is also an expression of the Philippine value of hospitality. The mention of Jesus' going from house to house to test people's love may be a hint that giving to carolers would be meeting the test of love.

1) Oras a makalma tan yabin sagrado
A imbi nan Diyos mapainganga-ro.
Konan syadtin yabi nin Todo los Santo
Kalolwa'y lomibot tomibaw komoyo.

Oh, blessed hour and sacred night
Which our merciful God granted to us,
On this night before All Saints' Day
We departed spirits go around to visit you.

2) Main a-say yabin dispiras nin pista,
Nagpasyar si Jesus nagbalo-balo Ya,
Nagsolot yan pobrin kay somin nin kwinta
Tan main ot sogat sa mablin liking na.

Once, on the eve before fiesta,
Jesus was walking in disguise;
He was dressed like a worthless pauper
And he also had a wound in his dear side.

3) Sa pa-magpasyar na   sa kawkabakilan
Main Yan naabot   a balin mayaman.
Konlan main bali   Siyay sinoma-way
Ta man-idaing nay   main nan kalataan.

In his walking in the mountains
He came to the house of a rich man.
He called out to the owners of the house
And complained of his thirst.

4) Siyay main bali   kot dinomo-ngap ya
Konan Matontawon   mansa-way sa polta.
Sin ma-kit nay naod   a main nan plasta
Tan main ot sogat   a mablin liking na,

The owner of the house looked down from the window
At the old man calling at the gate.
When he saw his condition
And the wound at his dear side,

5) Synodtin mayaman   sina-wayan nay alipon
Ta syay Matontawo   a biyan nin lanom.
Sa tatago nin oyas   itaw painomon
Ta ola yay baso'y   ma-byan nan dolmong.

This rich man called a slave
In order to give the old man some water.
From the dishwashing dipper he had him drink,
For it could be that a glass would become dirty.

6) Siyay matontawo   pinmatawo yay na,
Sin naingo nay salita   nan mayaman kona.
Sa kala-lalako   main nin na-kit na
Bali nin makalog,   mairap a byay la.

But the old man took his leave
When He heard what the rich man said about him.
In his walking he saw
A small house; their living situation was poor.

7) **Konlan main bali siyay sinoma-way**
Ta man-idaing nay main nan kalataan.
Syaodtin main bali syay poltay impalwang
Ta dino-ngapan nay tawo sa balaybay.

He called out to the owner of the house
And complained of his thirst.
The owner of this house opened the door
And looked down on the person in the yard.

8) **Sin ma-kit nay naod a main nan plasta**
Nin syay matontawo ansa-way sa polta,
Tinabin inoli nin pina-palna na
Ta ola masaktan na ya a sogat na.

When he now saw the condition
Of the old man calling at the door,
He supported him as he came yp, being very careful
That he not hurt his wound.

9) **Siyay main bali siya a naki-dam**
San gatang a boyas ta syay impana-pang.
Sin naloto nay na, Siya a pina-kan
Ta syay matontawo a mangka-ka-rowan.

The owner of the house borrowed
A measure of rice, to cook it.
When it was done, he fed it to him
Because he pitied the old man.

10) **Sin kaplosan ampangan odtin matontawo,**
Kay ya pinmabilbi a Poon si Cristo,
Wanan sinalita, "Diyos a Ama ko,
Byan mo silan inomay a tawon mapainganga-ro."

While the old man was still eating,
He did not make himself known to be Christ the Lord.
He just said, "God, my Father,
Give abundance to these merciful people."

11) **"Syay ibibilin ko komo ando mo liwawan:**
Sa niyabi-yabi sika a magdasal
Nin toloy Ama mi, ando maliwawan
Ta masindog komoy grasya tan inomay."

"What I ask you to do, don't forget it.
Every night say as your prayers
Three Our Fathers; don't get distracted from it,
For blessings and abundance are near you."

12) **Sin syay matontawo   anay linomakwan,**
Bigla nin dinomta   bali nan mayaman.
Tawtawo naka-ngap   no anyay bara-nan
Naopos yay balin   somin pakinabang.

When the old man had left,
The house of the rich man suddenly went up in flames.
People wondered what was the cause.
The house was consumed; it was of no use anymore.

13) **Syay kaksawan apoy   maka-pali-mo,**
Kay la nin na-lopan   nin silay tawtawo.
Naoling yay bali   tan nag-in yan aboh,
Nakom na nin Diyos   odtaw milagro.

Frightful was the intensity of the fire;
The people couldn't extinguish it.
The house burned to charcoal and went to ashes;
That miracle was God's will.

14) **Itgon mi na iti,   synodti nay anggawan**
Istorya ni Jesus   sin siyay nagpasyal,
Linmibot kilimos   sin awlon din'malan
Ta sinobokan nay   lawlabin dalisay.

We'll stop here now; this is the end
Of the story about Jesus when He went for a walk,
Wandering around to beg in former days
To test the purity of love.

Dasal: Salamat
Prayer: Thanksgiving

15) **Salamat mi tan kaliliktan**
Sa abig moyon kanakoman.
Yay Diyos sa kalangitan
A bomalo tan mangantabay.

Our thanks and joy
For the kindness of your hearts.
May God in heaven
Repay and guide you.

16) **Adyos ana, sikami nay patawo,**
Matoa mi, ando lomongow.
Yay Diyos a ma-bati komoyo
Mangalila nin yabi-awlo.

Farewell now, we ask your leave.
Our elders, don't miss us.
God remains with you
To care for you night and day.

8.9 Kantan Para Kandidato 'Caroling Song for a Political Candidate'

This caroling song was composed for the local elections in 1980 to support the favorite mayoral candidate of the composer, Mr. Jose S. Menor (see 2.11). Its purpose was not to get contributions of money or candles but rather votes. It is sung to the same melody as serenading songs 8.4 and 8.5. For another song promoting the same candidate, see 6.4.

1) **O maliga nin oras   tan yabi a sagrado,**
Yay sawang na nin bolan   kot bilang sonag nan awlo.
Ya-rin a nag-in toyo mi   sa dalan linmalako
A mantombokon mi   para nilomantod   iti sa balaybay moyo.

Oh, happy hour and sacred night,
The light of the moon is as bright as the sun.
It served as our light while we walked along the road,
That's what we followed to lead us here to your yard.

2) **Ta kanya kami niabot,   nilantod kami iti,**
Tomibaw sa komoyo   a mo-na nin tood mi
Tan silay kawka-baryowan   a kawkalamoan mi
Sa baryon Panayonan,   sa baryon Panayonan   a main
poso a brilyanti.

The reason why we came here is that we were led;
Visiting you was our main purpose
And also that of our fellow villagers who are with us
From the barrio of Panayonan, from the barrio of Panayonan
who have hearts like diamonds.

3) **Pinablin matoa,   ando kaka-ngapan**
A kalangasan mi   bigla tinomibaw,
Labay min maki-kit   sa kawkaligsawan
Tan maki-lilikot   sa komoyon salban.

Dear elders, don't be surprised
At our boldness to unexpectedly visit you.
We'd like to see your well-being
And to be happy together with you all.

4) **Lalo ta sawanin anaman kot politika,**
Ipa-kit tamo komon a pa-miasa-sa,
Dawaton tamo sa Diyos, konan patron ikalwa
Ta yay kandidato tamo si Attorney Edquilang komon a magbiktorya.

And especially now because it's the time of politics again,
Let's prove our unity.
Let's pray to God and also to our patron saint
That our candidate, Attorney Edquilang, may be victorious.

5) **Kaparay namaot silay kalamoan**
Sa raya nin partido ando nin lingwanan
Ta pigaw no silay, kay somin bara-nan,
Sa Nacionalista magbiktoryay salban.

And the same for his companions
In the list of his party, let's not forget them
So that there is no reason
Why the Nationalist Party should not all win.

6) **Itgon mi na iti, matoa, talakaka,**
Mag-inakit tamo sitamoy miasa-sa.
Syay mablin Katawan sitamoy tambayan Na
Konan syaodtin partido konan syaodtin partido
Nacionalistay magbiktoria.

We'll stop here, elders and contemporaries.
Let's strive to be united.
May the dear Lord help us
In this party, in this Nationalist Party, to be victorious.

9. Palasinta (Courting Songs)

9.1 O Mayangyang Kon Sampagita 'O My Shiny Sampaguita Flower'

Well known in Candelaria, this traditional courting song uses figurative language to reveal a man's love for a girl. Again, as in many other songs (e.g., 2.4), a flower is used to represent a girl in her purity. It is a folksong of uncertain origin. The lines are irregular in length but follow the usual rhyming pattern.

My recording of this song is by the late Mrs. Adelina E. Egnisaban (see 4.2) and Mrs. Eleuteria E. Agagas (see 4.5) at Panayonan, Candelaria.

1) **O mayangyang kon sampagita,**
Syay banglos mo kay somin kapara
Ta sikan bongat a maka-paligsa
Nin pawposo nin para-para.

O my shiny *Sampaguita* flower,
Your fragrance is without equal,
For only you can refresh
Everybody's heart alike.

2) **Mantomangis lawas yay poso**
Bana komo ola paka-dayo.
Bolak kan nakabihag aro,
Liwa-liwan pa-sal a malolo.

My heart is always crying
Because you might go far away.
You are a flower that captivated my love
And a comfort in sad circumstances.

3) **Sa ganda mo, poti tan linggas**
Bolak kan maka-paayat.
Sampagita kan Pilipinas,
Awlo-yabi manlabyon kan lawas.

With your beauty, whiteness, and radiance,
You are an attractive flower.
Sampaguita of the Philippines,
You'll be loved forever, day and night.

9.2 Bolak Kan Brilyanti 'You Are a Radiant Blossom'

Mr. Rosendo E. Falaminiano and Mr. Rosito E. Edora (see 4.14 for both) contributed this well-known love song from their wide repertoire of Tina Sambal songs. In the first verse only lines 2 and 4 rhyme; in the second verse all rhyme except the first line; in the last verse all lines rhyme. The listeners enjoyed it very much, the lively melody and beautiful figurative language making up for the irregularity of rhyme. Verses 1 and 2 are sung to the same melody; verses 3 and 4 each have their own melody different from that of verses 1 and 2.

1) **Bolak kan brilyanti,**
Soma ka sa salban masitas.
Bolak kan ba-yon somila
Sa sonag a mampakaayat.

You are a radiant blossom,
Unique among all other flowering plants.
You are a blossom newly opened
To the sunlight and are captivating.

2) **Ta bo-bokod moy naod**
A tatalan aloloyan kalma.
Magsirbi komo no komana,
Man-lalig motya.

You are, as you know, the only one
To whom I want to bemoan my fate.
I would serve you if it were acceptable,
Considering you a jewel.

3) **Lalo no kaarap**
Ta ma-kit koy lopa mon malinggas,
Halos no ma-mangyarin bongat
Sa mata ko kay maglat.

Especially when I face you
And see your radiant face,
If it were only possible,
I would never let you out of my sight.

4) **Sigoro mangka-dol mo,**
Maskin kay ko salitaon komo,
Sa silap tan tigo ma-dol mo ko
No inga-rowan mo.

Surely you are able to perceive,
Even if I wouldn't tell you;
From my looking at you and my actions you can understand me
If you have compassion on me.

9.3 Bolak Rebolosa 'Rebolosa Flower'

Mr. Pascual E. Agagas (2.12) composed this courting song in traditional Tina Sambal poetic style. I have not been able to find out the meaning of *Rebolosa*, whether it refers to a real flower, to a specific girl, or to a mythical figure.

In this song the lover is named for Cupid, the Roman god of love. His sufferings when his sweetheart is far away are described in vivid terms, along with his aspirations.

1) **Bolak Rebolosa   no kay moyo tanda,**
Mata-gay a sori,   somin pangongopas.
Sa ganda tan banglos   kay somin kipara
Kanya ta napili   ni Copidon sinta.

The *rebolosa* flower, in case you don't know,
Is of a special kind, without fading.
Her beauty and fragrance are unequaled,
Therefore she was chosen by Cupid as his sweetheart.

2) **Bolak kan inaro   nikomit sa poso,**
Sintan kanakoman   mampakaglat lolo.
Tomaod kon pa-sal   man-aloloy komo,
Kongko pa ipasda   iabi mo tan aro.

You are my beloved flower, enshrined in my heart,
The beloved of my heart, able remove sorrow.
My pitiful state I lament to you;
Please give me your love and compassion.

3) **No sikay madayo,   man-isipon kata,**
Goloy kanakoman   tan kay maika-kanya.
Bana sa dayo mo,   kay somin magawa,
Mampamalag-balag   sa mata yay lowa.

If you are far away and I think of you,
My mind is troubled—I am restless.
Because you are so far, I can't do a thing;
Tears are streaming from my eyes.

4) **Anya pay nan irap   no manglabin maptog.**
No somling sa nakom,   kay mampakaka-lok.
Kay mampakapangan   bana sa imotok.
Kabontatala kan   nipinta sa kolop.

How difficult it is when you truly love.
Whenever it comes to mind, you can't sleep.
One can't eat because of one's sadness.
You are the morning star painted in my heart.

5) **Syay sori linggas moy   sa mondo nilomtaw,**
Bosis nin ganda mo   mampama-balawbaw.
Mangka-lok a poso,   pilit nin mapokaw,
No siyay mata mo   a maka-tamolaw.

Your bright beauty has appeared on earth.
The voice of your beauty is resounding.
Even if one's heart should sleep, it is forcefully awakened
When your eyes look at me from far off.

6) **Bolak Rebolosa   lawas mantagynopon,**
Biyay koy katimbang   sa lo-gan panaon.
Siyay pobrin pa-sal ko   komon kot ondoon,
Alakopon pay nay   labin man-idalom.

Rebolosa flower, I'm always dreaming of you.
I'd give my life in return as long as I live.
Would that you might pity my poor state
And receive the love now revealed to you.

7) **Siyay kaaaloloy ko   yapon a itgon**
Ta imansanan pay   main mon nakom.
Siyay labi ko tan aro   sa komo iada-ton,
Mampaondo-ondo   kanya alakopon.

I'll stop my lamentations here, for a while,
To observe what's on your mind.
My love and affection I offer to you.
I'm trying to gain your love, so do accept me.

9.4 A-say Kantan Palasinta 'A Courting Song'

This is a love song composed by Mr. Pascual E. Agagas (see 2.12), addressing a young girl in figurative language as a flower. Various other terms of endearment are found in verse 2, and a promise of lifelong devotion is in the last verse.

1) **Mayangyang kon magandan bolaklak,**
Say banglos moy mampana-salindap,
Sa poso tan sa kolop mampakaayat
No say linggas mo kot ma-silap.

My bright and beautiful flower,
Your sweet fragrance lingers about,
Attracting the heart and mind
Whenever I behold your beauty.

2) **No isilap mo, biyay, a loway mata mo,**
Masyang a bitoon, Venus sa Olympus.
Silay rawrosas sa bakil Paraiso
Kay sila maari omabay sa komo.

When you look at me with your eyes, darling,
You bright star, Venus of Mount Olympus,
The roses on the mountain of Paradise
Are not qualified to stand next to you.

3) **Bolak kan sobran ganda**
Salban tawoy mangkagama.
Sikay mampakaliwa-liwa
Laloy bilang kongkon ondo pay na.

You are a flower surpassingly beautiful,
Captivating every human being.
You are able to bring cheer,
Especially to someone as pitiful as me.

4) **No siko sa komoy magkalma,**
Pagsirbiyan katan bilang mon alila.
Salban nin labay mo gaw-on koy komana,
Pangako ko lo-gan nan babon lota.

If I should be the lucky one to get you,
I will serve you like a slave.
All your wishes I'll fulfill well;
This is my promise as long as I live here on earth.

9.5 Binihag Kagandawan Mo 'Captivated by Your Beauty'

I have two sources for this song: ex-Municipal Councilor Prospero E. Empeño, who provided the version here in 1978, and Mrs. Melania E. Elamparo (born in 1920) of Panayonan, Candelaria, who in 1979 recorded for me a shorter version with the last verse omitted. She had learned it from her mother when she was young. It is sung to a lively tune which makes it very attractive.

Ex-Municipal Councilor Prospero E. Empeño (1906-1980) from Tapuac, Masinloc, early taught himself to play the guitar, mandolin, violin, and cello. He would pick up songs from his friends and practice by himself, then sing them at night for his family at home. Because of his large repertoire of happy songs accumulated over the years, he was often invited to sing on social occasions and go along serenading.

1) **Binihag kagandawan mo**
Tomaod a pobrin pa-sal ko,
Kay ko tanda no papa-no
Sikay lawas pitaynop ko.

Captivated by your beauty
In my pitiful, poor condition,
I don't know what happened.
You are always in my dreams.

2) **Kay mo doman mangkalayam**
Tigo tan kapa-pa-sal,
Somin akon laloman pisa-sa-way
No ambo mabli mon ngalan, biyay?

Don't you feel it
In my movements and present condition,
That I'm continually calling
Nothing else but your dear name, my love?

3) **Syay mandawaton ko komo**
Bantakan pa nin labi mo.
No say matay lailap mo kongko,
Hostoy nan liwa-liwa ko.

What I ask of you
Is to let me have a taste of your love.
Should you let your eyes fall upon me,
It will be enough to comfort me.

4) **Mambabagon ko no sa bagay**
Ngalan mo sa kanakoman.
Mangka-lok akon kapi-ngapan
Sikoy nabigla napokaw.

Of course, I've been trying to remove
Your name from my heart.
Yet when I'm sleeping, suddenly
I wake up startled.

5) **Isip-isipon koy nangyari**
No anya kari odti.
Ganda moy namihag nin sayti
Tan ogali mo ot syimpri.

I think about what happened
And what this possibly could mean.
Your beauty captivated me
And, of course, your behavior, too.

9.6 O Astro Sa Langit 'O Heavenly Star'

Mr. Santiago E. Ebba (see 5.8) gave me a written copy of this song in 1978. It is a composition in traditional dodecasyllabic lines. It compares the beloved to a star; yet at the end the song takes a different turn, talking about a possible ending of mutual love. This makes me wonder whether this should really be classified as a courting song, as suggested by native speakers, or whether it should not rather be considered an entertaining song (see introduction to song 4.10).

1) **O astro sa langit a mampakapolag,**
Liwa-liwan lolo sa salban nin oras.
Sa a-say minoto no kay kata ma-silap,
Kolop ko, inaro, a maga mawatak.

O heavenly star so dazzling,
Comfort in my sadness all the time.
If for a single minute I can't behold you,
It is, my darling, as if my chest would burst.

2) **O sangkayangyangan a sonag sa mata**
Namin kaliliktan sa saytin ondo pay na.
Say pobrin pa-sal ko mampi-wan sa dosa
Kot sikay nakabin abig liwa-liwa.

O brightest light to my eyes,
Who gave joy to this pitiful person.
My poor self was continually suffering,
But you were able to comfort me well.

3) Labis lilikot   labis pa-mi-sondo
Mintras mangkomitan   yay labis malgot,
Pa-no may egotan   molyari sa soyot
No panaon ana   aro tay mapo-tos.

O exuberant joy of love's harmony
While keeping this sincere love,
What will the outcome be; what will happen in the end
When it's time that our love be cut off?

4) Ando tana komon   molyari palnsan
Sa soyot a awlo   no alkoy lingwanan
Ta maskin aikoy nay   bigla mon sawaan,
Asikaso tanay   ando nin ba-wasan.

Oh, may this never happen.
But in case in the end you forget me
Because you suddenly got tired of me,
Just don't lessen the attention that you give me.

5) Itgon koy na iti,   mablin talakaka,
Talos moy na syimpri   odtin ondo pay na.
Kay koy na anloson,   ola somawa ka,
Kaolay kay na komon,   mablin talakaka.

I'll stop here now, dear sister;
You've certainly by now understood this miserable one.
I won't prolong it, for you might get fed up.
It's up to you now to act, dear sister.

9.7 Siyay Katinokan Sori Kabliyan Mo 'Your Peaceful Situation, My Precious One'

This courting song is in traditional Tina Sambal style, a composition of Mr. Pascual E. Agagas (see 2.12). It describes a love that cannot be suppressed because planets and signs are behind it as driving forces.

The term *pinis* in the last verse is very interesting. I asked a large number of Tina Sambal native speakers about it. They had all heard it because it occurs in a repeated stanza during the singing contest at a wedding banquet (see sec. 1.4.3): *agila, manok-manok a pinis* 'eagle, bird which is ...', but no one was able to give its meaning. They all felt it is an expression of praise for beauty or worth, a term of endearment used for girls. The pronunciation varied between *pinis* and *fines*. (Someone thought it meant 'finish' or 'end'!) Finally a grandmother volunteered that she thought the correct pronunciation should be *piniks*, from which I concluded that the meaning is probably 'phoenix', the Egyptian mythical bird often equated with extraordinary beauty.

1) **Siyay katinokan   sori kabiiyan mo,**
Kapalindawayan   nin oras tan awio,
Ando ka mapoot   sa pobrin pa-sal ko,
Saytin kalangasan   kabobtal k'o komo.

In your peaceful situation, my precious one,
And your serenity every moment and day,
Don't get angry at me in my humble position
For this boldness to speak out to you.

2) **An-itpol ko komon,   papason sa nakom,**
Ibog sa kolop ko   wangko kot pokokon.
Bana ta say pa-sal mo   say labay ko komon
Kay ko labay biyan   bagay mon isipon.

I would have endured it, erased it from my mind;
I thought I would suppress the desire in my heart.
Because of your situation, I wish
That I didn't have to give you anything to worry about.

3) **Kot pa-no man odti   siyay nanogo kongko**
Planitas tan signos   a man-itontawo.
Kanya no mangyari   ipagpasinsya mo
Ta toloyon anan   isalaysay ko.

But what can I do? The ones who ordered me
Are planets and signs, which are getting older just like me.
Therefore, if possible, bear with me,
For I'm going on to tell you.

4) **Sin-tomanda anan   sikoy maka-bilbi**
Pangit tan maganda   o kari masori,
Intoro kan kalma   sikay nay napili.
Pagsirbiyan koy na   no komana wari.

From the time I was able to distinguish
Ugliness and beauty or maybe superiority of class,
You were pointed out to me by fate as the chosen one.
I will serve you now if that would be acceptable.

5) **Makabos kon pa-sal   ipag-in timbang**
No siyay dawat ko   ket maaboloyan.
Awlo-yabi   pidasal kon naynay
Sikay katbon koy na   komon kakalmaan.

It would make up for my destitute situation
If my wish would be granted.
Day and night I'm always praying
That my lot will fall upon you.

6) **Itgon koy na iti,   maalagan pinis,**
Yay kaaaloloy   nakom a maabig.
Ando mo lawa   o kari ipa-lilis
Kongkoy inganga-ro   nakom a maabig.

I'll stop here now, my precious phoenix,
The lamentations of a good heart.
Don't withhold or take away
From me the mercies of a kind heart.

9.8 Prinsisan Mabli 'Dear Princess'

This courting song, passed on by oral tradition, calls the desired girl a princess, pleading for her love while calling on angels and saints. It was sung on cassette by Mrs. Francisa A. Calma (see 5.7) at a recording party in 1978 on Panglit Island, San Lorenzo, Masinloc.

1) **Prinsisan mabli,   raynan maalaga,**
Nibantog, aidayaw.   Syaodtin soplika,
Wangko nin mangawang   main mon lisinsya,
Isboloy langit   mag-esposa kata.

Dear princess, precious queen,
Famous and praised. By this petition
I'd like to obtain your permission:
May heaven grant that you become my spouse.

2) **Pag-esposa kata,   anggan ikamati**
Tatalan nakom ko   sa komo magsirbi.
Wari-wari man   ta kay makapagsirbi,
Birtod kakalmaan,   signos koy na lagi.

If you were to become my spouse, until death
It would be my desire to serve you.
But in case I couldn't serve you,
It would be my fate, but I think it would be a disaster.

3) **Signos koy na lagi mantangisan poso.**
Anghilis kon bantay; santos kon kalagyo,
Main loway mi-talaina kongko namitoro
Masitas kay naor ba-yon tinomobo.

It would be my fate then for my heart to always be crying.
My guardian angel and your saint who is my namesake,
It was a mother and a child who pointed out to me
That you are like a flower that has just opened up.

4) **Masitas kay naor sa pirmiron bonga**
Itaw ka intanom sa lalo lagwirta,
Labas a pa-mamlong, labas a pa-nanga,
Labay kon omapos komo, talakaka.

You are a flower in first bloom
Planted there in the yard,
Growing many leaves and branches.
I'd like to hope for you, sister.

9.9 Diyosan Pinili 'Chosen Goddess'

Mr. Santiago E. Ebba (see 5.8) gave me this song in written form in 1978. The singer tries all means of persuasion: calling the girl he is courting a goddess, humbling himself, describing his own love as unsuppressible and her beauty as the reason for it all. It is traditional in form.

1) **Diyosan pinili, maalagan motya**
A mampangliwa-liwan irap ko tan dya-dya,
Ipagpasinsya pay nakom a maaypa
Ta main ako pa komon ma-salita.

Chosen goddess, precious jewel,
Who is able to alleviate my hardships and sufferings,
Bear with patience this lowly heart
Because I have something to tell you.

2) **Ta mlona-noy nay pa-miwaskil komon**
Biglaon katay nan alison sa nakom.
Tandas kay maalis, biyay, pa-noy gaw-on
Sinta sa poso ko mambala-balawon.

How many times have I tried to refrain from doing so
And wanted to uproot you from my heart once and for all.
But really, I can't remove you, my love—what can I do?
I'm forever carrying my admiration for you in my heart.

3) **Ta mlona-noy nay pa-miliwa-liwa**
Salban sa nakom ko komey pa-agalaga.
Salban oras, biyay, pipanomtom kata,
Nanglale sa oras nin pa-malnawa.

How many times have I tried to distract myself
From all the appreciation I have for you in my heart.
I still remember you all the time,
Especially when I lie down to rest.

4) **Matpolan ko kari a kay ipagsintir**
Tan kay olimonon a labin masamit?
Sinta sa kolop ko sa poso nilomsik
Kanya man-labot sa komon mapilit.

Could I ever endure not to tell about my love
And no longer desire your sweet love?
Passion has sprouted in my breast, in my heart;
That's why I'm compelled to communicate it to you.

5) **Ibat sa kaptogan sa pa-makaandot,**
Indongan mo kongkoy namokaw sintidos.
Malapay kon poso linggas moy namotot.
Bo-bokod awong moy nangwatak nin kolop.

It really comes from enticement;
Your poise has awakened my senses.
My lowly heart has been wrapped in your splendor.
Your unique beauty breaks my heart.

6) **Ta piho man odti kanya man-isakbay**
Man-ipao-na koy nay pa-mipa-paraan.
Palaton mon pilit, kay ko pababagan
Labi moy piapos komitan naynay.

Because this is so sure, that's why I'm telling you so soon;
I'm giving you advance notice.
I'll force you to listen, I won't give up,
I'll always desire to receive your love.

7) **Itgon koy na yapon, siyaodti nay anggawan,**
Kay koy na anloson, ola mo sawaan.
No wari ta sikoy labay mon ma-pastang,
Sikoy sirbidor mo lawas maparaan.

I'll stop for now, this is the end.
I won't make it any longer, for you might get tired.
But if you want to ask me about it,
I'm forever ready to be your servant.

9.10 Langit Kon Minotya 'My Cherished Heaven'

Calling his beloved his dear heaven, the singer of this song describes his longing for his sweetheart during her absence and the joy of her return. The song has the typical dodecasyllabic lines. It is sung to the tune of "Maria Elena," the first half of the fourth line of each stanza being repeated. (See Appendix 5 for a transcription of the melody.)

Mr. Siso M. Ecle, a young married man from Panayonan, Candelaria, recorded this song for me. Like many of his contemporaries, he is used to singing in English and Tagalog; this seems to be the only Tina Sambal song in his repertoire.

1) **Langit kon minotya, ayti ka kot ana?**
Poso koy malolo bigla nin nilomigsa.
Poso koy nimalmal sa irap tan dosa
Nagbiba sawanin, nagbiba sawanin ta na-kit katay na.

My cherished heaven, where are you now?
My sad heart suddenly became well;
My heart relaxed from its sufferings and hardships;
It's revived now—it's revived now that I can see you.

2) **Sin lolog sin sikay na-mot sa mata ko,**
Mambagyowon lolo kolop tan poso ko.
Aytl ko man lsilap a loway mata ko,
Biig mangalolo, biig mangalolo a bawbolong kayo.

While you were lost from my eyes,
Sorrow ravaged my heart and chest like a typhoon.
Wherever I turned my eyes,
All was sorrowful; all the leaves of the trees were sorrowful.

3) **Sin kapi-pibokias   ta sikoy nimata,**
Mampoli sa kayo   ta mantamolawon ka.
Itaw konan sanga   itaw mampangangga.
Langit kon minotya,   langit kon minotya,   ayti ka kot ana?

Early in the morning when I would wake up,
I would climb a tree and look out for you.
I would end up there on the branch.
My cherished heaven, my cherished heaven, where are you?

4) **Sa awlo tan yabi   ta sikoy mambagyowon,**
Trimolinon lopot   lalako a alon.
Sawania pan bongat   nimalmal yay nakom
Ta na-kit katay na,   ta na-kit katay na,   ado kon maronong.

Day and night I was troubled as by a typhoon,
A tempest of storm and huge waves.
Only now my heart was able to relax
Because I saw you, because I saw you, my wise darling.

9.11 Malitong Yay Yabi 'The Night Is Silent'

This song is a composition of ex-Mayor Eduardo Milagrosa of Infanta, Pangasinan. I copied it from a notebook belonging to Mr. Jose S. Menor (2.11). I have no information as to whether ex-Mayor Milagrosa is a native speaker of Tina Sambal himself, which would not be unlikely since in the southern barrios of Infanta, Tina Sambal is the main language spoken.

The beginning of this song sounds like an entertaining song, but it quickly shifts to a description of desire for a girl and memories of her. It follows traditional Tina Sambal poetic patterns.

1) **Malitong yay yabi,   oras a matinok,**
Paya-payan lopot   kalamo nay amog.
Abig pa-naynop koy   nibangon akon tampol
Bana syay linggna moy   pirmin piolimon.

The night is silent and the hour is quiet.
A refreshing wind joins the evening dew.
Even though I had a nice dream, I got up at once
Because I'm always longing for your beauty.

2) **Laloy na, biyay, no   sikay nay ma-kit ko,**
Naponas anay salban   kawkaloloan ko.
No ma-panomtoman   koy aw-abig ogali mo,
Kay kata ma-lingwanan   sa lolog nin byay ko.

Especially, my love, when I am beholding you,
Then all my sorrows are wiped away.
When I remember your kind disposition,
I can't forget you as long as I live.

9.12 Isilap Mo Pay Midmang Mata 'Please Turn Your Eyes'

In this typical Tina Sambal courting song, contributed by ex-Municipal Councilor Prospero Empeño (9.5) of Tapuac, Masinloc, in 1978, the singer is pleading humbly for a girl's love. The last verse has only three lines; it may be that such incompleteness is an expression of the lover's still waiting for an answer.

1) **Isilap mo pay midmang mata mo**
Sa saytin man-aloloy komo.
Sikay lawas pita-taynop ko
Sa yabi katagon awlo.

Please turn your eyes
Upon the one who is moaning before you.
You are the one always in my dreams,
Night and day.

2) **Kay mo doman mangkalayam**
A tigo tan kapa-pa-sal?
Ta tanda moy na odtin daan
Kot sikoy labay mon bongat pi-kapan, biyay.

Aren't you moved
By my behavior and present condition?
For you already know about it,
But you just want to play with me, my love.

3) **Kanya ando komon sayangon**
Sa sayti komo man-aloloy.
Sikay pagsirbiyan sa lo-gan panaon
Kanya komon kot laboloy.

So hopefully you won't waste the chance
With this one who is pleading with you.
I'll serve you as long as time lasts;
So please give me your permission.

4) **Ta na-paibat sin sikay na-kit,**
Ibog komoy nay kay maalis.
Kanya somin rimidyo, biyay ko,
No ambo ibi moy nay iya sa kongko.

Since I first saw you,
My longing for you has never left me.
So, my love, there is no other remedy
But that you give me your yes.

5) **Inga-rowan siyaodti na sawanin**
A panganggawan nin lambing.
No wari sa komo siyaodti kot kay somin,
Syimpri sa komo kot kay maooma-min.

Have compassion now on this
My last affectionate pleading.
If this possibly should mean nothing to you,
You'll nevertheless still be on my mind.

6) **Nayari ana kot makaolay ka pa**
Siyay mantaga-nan ko tana
A mangibat sa komo a iya ana.

I've finished now and it's up to you to act;
I'll just be waiting
For a yes coming from you now.

9.13 Lopa Moy Maganda 'Your Beautiful Face'

In this song with dodecasyllabic lines the first half is always repeated. It is a love song that tries to recapture a sweetheart who has grown indifferent. Ex-Barangay Captain Andres Elgarlino (born in 1936) of Sta. Rita, Masinloc, contributed this song in writing in 1978.

1) **Lopa moy maganda, lopa moy maganda, mata moy malolo.**
No kay mo isilap, no kay mo isilap, biyay koy maboyto.
Isilap mo pay na, isilap mo pay na, Neneng kon inaro
Ta makainga-ro, ta makainga-ro magdosa yay poso.

Your face is beautiful, your face is beautiful, your eyes are sad;
If you don't look, if you don't look, my life will be snapped off.
Please look, please look, beloved Neneng,
Because I am pitiable, because I am pitiable, my heart suffers.

2) **Mampira sa apay, mampira sa apay, mipapwat mibangon**
Mako sa dorwangan, mako sa dorwangan, sikay tamolawon.
Say wanan poso ko, say wanan poso ko tan dili kon nakom,
Ayti kay na Neneng, ayti kay na, Neneng, Neneng kon maronong?

Lying on my bed, lying on my bed, I suddenly get up,
Go to the window, go to the window and look for you.
My heart says, my heart says and my mind,
Where are you now, Neneng, where are you now, my wise Neneng?

3) **Ayti man, biyay ko, ayti man, biyay ko, labi mon impa-kit,**
Impa-kit sin o-na, impa-kit sin o-na anodtaw nin abig?
Pangako mo kongko, pangako mo kongko mahigpit-mahigpit
A kay nin mangoman, a kay nin mangoman ta tanda nan langit.

My darling, where, my darling, where is now the love
You showed me at first, you showed me at first in such a kind way?
You promised me, you promised me very firmly
That it would not change, it would not change since heaven knows.

4) **Langit a magtanda, langit a magtanda sa sompa tan lowa**
A kay nin mangoman, a kay nin mangoman a labi tan para.
Sa lo-gan biyay ko, sa lo-gan biyay ko pagsirbyan kata,
Sikay inaro ko, sikay inaro ko kay somin laloma.

It is God who knows, it is God who knows the vow between us two
That it will not change, that will not change, our mutual love.
All through my life, all through my life, I will serve you.
You are the one I love, you are the one I love, there is no other.

5) **Sarag angga iti, sarag angga iti kansyon itgon koy na,**
Say dawat ko tanay, say dawat ko tanay silapon mo ko pa
Ta say silap komo, ta say silap komoy kay ma-maglat ana,
Bo-bokod mon potog bo-bokod mon potog balitok sa mata.

This is enough now, this is enough now, I'll stop my song.
My only request is, my only request is that you please look at me
Because my eyes, because my eyes will never leave you.
You are the only one, you are the only one, like gold in my eyes.

9.14 Ando Komon Dolawon 'May You Not Despise'

A lively *zarzuela* tune makes this love song a favorite of Mr. Rosendo E. Falaminiano and Mr. Rosito E. Edora (see 4.14 for both). They sang it at a recording party at my house in 1981, captivating their audience with their exaggerated expressions of admiration and longing.

1) **Ando komon dolawon**
Odtin kabobtal komo tomaod.
Ta mangkadagrag yay nakom
Mamipatnag komo kalibog.

May you not despise
This woeful utterance before you.
For the heart is moved
To reveal its desire to you.

2) **Say bara-nan kot sika**
Paibat sin na-silap kan mata,
Nagkamain anan sinta.
Kay ko nin mababa, kay mailiwa-liwa.

You are the cause:
Ever since my eyes first fell upon you,
I've had a sweetheart.
I cannot suppress it; I cannot distract myself from it.

3) **Kanya ondoon mo pay na,**
Isilap pa tana a midmang mon mata.
Sikay brilyanti kon kay somin laloma
A nami kongko nin dosa.

So please pity me;
Just look at me with both your eyes.
You are my diamond, no one else,
Who has caused my suffering.

4) **Kanya ando mo sayangon**
A labi mo kongko komo mandawaton.
Bilbion otang nakom
Ta sikay pagsirbyan ko sa lo-gan panaon.

So don't hold back
Your love from me, I beg you.
I'll show my gratitude,
For I'll serve you as long as time endures.

5) **Syay gaw-on sikoy magpasinsya,**
Saytin aloloy koy ondoon mo pay na.
No sa nakom kot alison kata,
Bilang kay ko mabyay kot makaolay ka pa.

Please bear with me patiently
And be moved to pity by my lamentations.
For if I should cast you from my heart,
I could live no longer—but it's up to you.

9.15 Sa Maligan Bali Moyo 'In Your Happy Home'

This love song was composed to be sung at a social gathering. In former times events such as wakes were the only occasions when young people could get together. So it was often at a wake that through songs and meaningful glances a young lover would reveal his intentions.

This song was contributed in written form in 1978 by Mr. Honorato Ednilag (born in 1921) of Cabuyao, Masinloc. The lines are eight syllables in length with only one exception. The rhyme is quite irregular.

1) **Sa maligan bali moyo**
A main ot nin kantawan,
Sa botlay nin kaligawan
Main malolo a pa-sal.

In your happy home
Where there is also singing,
In the midst of merriment
There is one whose condition is sad.

2) **Sa dani mo, O biyay ko,**
Kot syay labi man-ipokaw
Ta say tibok nan poso koy
Ison sa komoy bara-nan.

As I am at your side, my one and all,
Love is being brought to light,
For the throbbing of my heart
Is caused by you.

3) **Kanya inaro, kokay na-ti**
Ta ondoon mo pay pa-sal
Ta say abig mon manglabi
Haloa, biyay, ikamati.

So, darling, come here now
And pity my condition
Because you can love so well,
My love, that I nearly die.

9.16 O Baryo Ka Kongkon Namin Irap 'O Village That Brought Me Suffering'

This song, with its traditional form of dodecasyllabic lines, seems to be intended for a larger audience, not just one girl, since it addresses the barrio of the girl being courted. It sounds much like a sad love song (*sintiminto*), but the fact that the singer still has hope (verse 5) classifies it as a courting song (*palasinta*). It is a written contribution of Mr. Santiago E. Ebba (see 5.8) obtained in 1978.

1) **O baryo ka kongkon namin irap,**
Sa yabi tan awlo sa nakom kay maglat.
Sa a-say minoto no kay kata ma-silap,
Kolop ko, inaro, a maga mawatak.

O village that brought me suffering,
Night and day it does not depart from my heart.
If for a single minute I can't see you,
Sweetheart, it is as if my breast would burst.

2) **Kay ko balo tanda sa linggas mo, biyay,**
No somin kan tandas kongkon pangawa-nan.
No bana sa kongko, tanda nan Katawan,
Labi koy sagrado anggan kamatyan.

But I don't know how it is with you, my sublime beloved,
If you really don't feel sorry for me.
As for me, God knows,
My love is sacred until death.

3) **Itolak mo ko man ta pigaw domayo,**
Mapait sa nakom ta lason sa poso.
Maitpol ko tana balo somin boyto,
Ipilit ko syimpri pa-maondo-ondo.

Even if you should push me to make me go away,
Though it would be bitter for my mind and poison for my heart,
I would still endure it, but it would not sever my love.
I would still persevere in asking for mercy.

4) **No somling sa nakom kongkoy kaloloan**
Sa oras pa-nga-lok laloy nay pa-mangan,
Ibo-kan yay dampot ta sikoy mipa-pasyal
Ta iliwa-liwa koy lolo kanakoman.

When my heart is overcome by sadness
At bedtime and even more so at meals,
I drop the food in my hand and go for a walk
In order to ease the sadness of my heart.

5) **Itgon koy na iti, lako a salamat,**
Mandako man wari kay ka ot inombat,
Bilang kon mangka-kit pihoy nan mapatnag
Sa soyot a awlo maondo ot bongat.

I'll stop here. Thank you very much,
Even if you haven't answered yet.
It is as if I can see—it's quite obvious—
That in the end you'll have compassion on me.

9.17 Anyay Labas Gaw-on Pigaw Ako Komsaw A Nakom 'What Should I Do to Get Courage'

Tina Sambal lovers, in general, are too shy to speak to the object of their affections. (See 3.4 and frequent allusions in other courting songs.) In this song a shy lover asks humbly for advice from the audience as to what he should do to win the heart of the girl he admires. The song is a composition of Mr. Pascual E. Agagas (see 2.12) in traditional rhyme and dodecasyllabic lines.

1) **Sinyoris a itin kay somin pinili,**
Biig maondrado, mata-gay a sori,
Kakalogan ko pay kikwan pasantabi
Ola ma-gostowan odtin wari-wari.

Gentlemen here, without exception,
All honorable, of high dignity,
My humble self asks for permission;
Maybe you'd like to listen to this tale.

2) **Man-iwari-wari a sayti kon kanta**
Bana ta alangan pa-sal ondo pay na.
Bara-nan siyaodti kay somin laloma
Ta iti ya payti bolak kon maganda.

I'm telling about it through this song.
I'm hesitant because of my pitiful condition.
The reason for this is nothing else but
The presence of my beautiful flower.

3) **No sigoradoy na   a pa-sal ko komon,**
Igalasgas koy na   maski nan miba-tol.
No main yan pintas   sa kongko pastangon,
Maganos ana-rin   siyay biyan rason.

If my situation were already sure,
I'd be happy even though I might stumble.
If she had something to complain about, she would ask
And it would be easy to give her a reason.

4) **Siyaodti sa kongko   mampakikwan pa-no**
No anya a labas   kari a gaw-on ko.
No sikamo kona   a maka-paki-dongo,
Siyay liga tan inso   kot malayam moyo.

Here I am asking your advice:
What would be good for me to do?
If you were able to face her personally,
You'd feel the happiness and delight.

5) **Laloman dalaga,   ambo koy na wari**
Lista yay boboy,   dila somin garil?
Lako a paralan   sinali kon main,
Ola-no milampas   no sikoy maglasing.

With other girls, wouldn't I be
Quick with my mouth and not tongue-tied at all?
I've tried lots of ways,
Maybe even going too far when I resort to drinking.

6) **Ola kabastosan   a main kon lowas,**
No sikoy maglasing   ola-no milabas.
No say idolog ko   sayang anan lawas,
Bilang moyon na-kit   inanaway maglat.

What I utter might be impolite
When I resort to drinking; I might go too far.
If my approach will forever be in vain,
You may see that my life will end.

9.18 Katompang Nan Manggoygoy Maki-totol
Addition to Trembling to Talk'

This is another song by a lover too shy to express his feelings. According to the song, he is desperate enough to leave this world if his advances should continue to fail. So he promises five months of service to anyone who can show him a way to win the girl's heart. Composed by Mr. Pascual E. Agagas (see 2.12), this song follows the traditional poetic conventions of Tina Sambal.

1) **Mapilit odti   a pa-makipa-no,**
Somin anan tanda   maari gaw-on ko.
No kolangon kalma,   ilolo masyado,
Malakwanan koy nay   nikaligan mondo.

I'm insistent in asking advice.
I don't know of anything I could do.
If my fortune should fail me, I'd be extremely sad.
I could leave all happiness on earth.

2) **Main kámo wari   labas a paralan,**
Yanas mo tana,   mangyarin wanodtaw.
No sikoy kalmaon   main mon paralan,
Pagsirbiyan kay nan   maskin limay bolan.

If you happen to have an effective way,
Just whisper it to me—it may work this way.
If I could obtain my luck through your plan,
I'd even serve you as long as five months.

3) **Ando ola-lomon   odti kot alina,**
Sikoy mampag-irap   tan tood pinasya.
Poso ko a lawas   pirmin alikaka
Kanya no mangyari,   tambayan pa tana.

Don't think this is just a joke.
I am suffering and I have really made up my mind.
My heart is forever and always worried.
So, if possible, please help me.

4) **Itgon koy na iti,   lako a salamat.**
Inganga-ro moy na   sa tawon mairap.
Ison man sa dalan   no ma-pi-sakbat,
Mangyari moyoy na   kongko iiksplikar.

I'll stop here now, thank you very much.
Please have pity on a poor person.
Even if we should meet on the street,
You can explain it to me.

9.19 Man-Iwari-wari Ko Pay Bomtal 'Let Me Utter a Description'

This courting song is meant to be sung at a social gathering (see 9.15). It is peculiar in form because the last stanza has only three lines (cf. 9.12). The song has two melodies, verses 1 and 2 being sung to one melody, and verses 3 and 4 to the other. Both Mr. Evaristo E. Eclevia (1.3) and Mr. Mateo E. Quiba (1.4) were named as possible composers. I recorded it as sung by Mrs. Clara E. Almandres of Binabalian, Candelaria (see 1.1).

1) **Man-Iwari-wari ko pay bomtal**
Iti sa sirkolon pormal
Ta ola-no kay kapi-ngapan
Nibana sa oras mag-in pikanaan.

Let me utter a description
Here in this formal gathering,
For perhaps by chance
It might occur at a well-fitting time.

2) **Say tawon main awit gosto**
Idanom sa kaparan tawo,
Say nakom kay mika-kainso.
Katamlaran boboy, say wania ot komo.

A person who has a desire
Pleadingly tells it to a fellow human being,
His mind being troubled.
Yet others tell you, you are too just lazy to talk.

3) **Kanya say mata isilap**
Sa kongko iti nanglangas,
Aro, labi moy ilangkap
Sa tawon bigla naglangas.

So now please turn your eyes
Towards me here who took a chance.
Your love and affection bestow upon me,
The man who suddenly became brave.

4) **Kanya ando mo kawa-nan**
Aro, labi mon imbo-kan
No bana sa kongko tanda mo man.

Therefore don't selfishly withhold
The love and affection you gave to me.
As for me, you certainly know.

10. Birso (Love Letters)

10.1 Imbi Nan Diyos Sawanin Sa Komo 'May God Have Granted You Now'

From this love letter we see how polished love letters were in former times. They followed traditional Tina Sambal poetic conventions, frequently using esoteric vocabulary and frequent religious allusions (e.g., *santo lana* 'holy oil' in verse 6).

The author, Mr. Manuel E. Ecobisag (1901-82) of Sta. Rita, Masinloc, attended school when it was still held in Spanish, reaching what would now be considered grade five. His daughter told me that he would relate to his children how they used chicken quills to scratch their letters onto banana leaves. His poetic ability was probably inherited from his father, who had been famous as a singer. Mr. Ecobisag held the position of Teniente del Barrio, and his assistance was frequently sought in the traditional wedding negotiations (see sec. 1.4.3). It is unfortunate that many of his songs did not survive; his notebooks were all burnt after his death.

1) **Imbi nan Diyos sawanin sa komo,**
Rosas a malinggas, masitas nan mondo.
Ando pa mapoot, O sori linggas mo,
Ta sikoy mangolit nin a-say ihimplo.

This is granted to you now by God,
Rose of fine beauty, flower on this earth.
May you not be angry, O rare beauty,
For I will tell an illustration.

2) **Tabi sa karaktir, onran mangga-gotan,**
Mablin talakaka, ando kaka-ngapan
Syadtin ibalikas komo isalaysay.
Dispinsay dawat ko tan pagpasinsyawan.

Putting aside reputation and honor held,
Dear sister, don't be surprised
At this which I'm going to tell you.
I ask for forgiveness and forbearance.

3) **Pagpasiasyawan pay pa-sal koa mamora,**
Ando ikapoot nin main mon konsinsya.
Ta syadti sa kongko sabtan ondo pay na,
Inariaga tomaod namipatnag sinta.

May you bear with my humble condition;
Don't let your mind become angry
Because my case is truly pitiable,
My humbly daring to show my admiration.

4) **Mansobagon komon dilin kanakoman**
Sa salak tan li-mo laloy karingoyan.
Kot pa-no man kari. Lalon mangka-pa-lasan
A ibog kon main tan sintan masi-ban.

I would wish to go against my heart
Because of my apprehension and fear and even shame.
But what can I do. My longing
And great admiration grows all the more.

5) **Say lolo ko, Neneng, masyadoy nan boyot,**
Tomanda yay sinta komo kalibog.
Kanya ta sawanin sa komo in-abot
Ta pigaw nin maglat a irap nan kolop.

Neneng, my sadness has lasted so long already,
From the time when my admiration and desire for you began.
That is why I am now bringing it before you
So that the heaviness may be taken off my chest.

6) **Itgon koy na iti, mablin talakaka,**
A kaaaloloy pa-mipatnag sinta.
Ta mantaga-nan ko tanay mablin santo lana
Ipangoyas masakit ta naboyot ana.

I will stop now, my dear sister,
The pleading which reveals my admiration.
And I'll just wait for the precious holy oil
To wash away the suffering, for it has been long.

10.2 Masantos A Oras 'Holy Hour'

This love letter and also 10.3 are the cherished possession of Mrs. Paula E. Echague, now in her eighties, living in Sta. Rita, Masinloc. They contain many Spanish terms and names of foreign goddesses. The many figures of speech add to the beauty of these poems. She appreciated them so much when she received them that she read them over and over again till she knew them by heart. At death wake parties, whenever she ran out of other verses to sing, she could fit one of these verses to the traditional *dallit* tune and meet the requirements of the game (see sec. 1.4.4).

1) **Masantos a oras a da-ton kon mo-na**
Sa pinon linggas mo, mablin Aurora.
Ikalwa a galang, lilikot kapara
Minana sa konla ni Adan, ni Eva.

Holy hour, my greeting first of all
To your fine beauty, precious Aurora.
Secondly, I bring respect and likewise joy,
Which we inherited from Adam and Eve.

2) **Maingod a diyosa, ando pa maka-ngap**
Sa saytin langas kon pa-ma-wit nin solat.
Ilpa ya pa komoy poot no somokat
Ta imansanan moy saytin ibalikas.

Precious goddess, may you not be surprised
At my boldness to send you a letter.
Please suppress any anger that might arise
And pay attention to my utterance.

3) **Iya ta na-paibat sin saytaw a pitsa**
Sika a na-patag nin midmang kon mata,
Tomanda namaot sa poso nilomsa
Ibog, apos, labi sa kolop nipinta.

Yes, because from the first day
That I saw you with my own eyes,
From that day on there began to sprout in my heart
A craving, desire, and love as if painted on my breast.

4) **Ta na-paibat annod sin sikay nasyay**
Sa midmang mata kon kay na na-tamolaw,
Nakom ko tan poso naiboy kaloloan,
Mansiok, tomangis, sa komo man-ay-ay.

And from the moment you were separated from me
And my eyes could no longer behold you,
My mind and heart were full of sorrow,
Sobbing and weeping, sighing to you.

5) **Ta siyadti kongko   no bilang sa manok**
Mantingkap sa bolak   a makaalakop.
Amotod sawanin   say pa-sal tomaod
Mampana-ton komon   libon kaaapos.

My state is like a bird
Looking for a flower able to give nourishment.
That is why now in my humble condition
I'm presenting to you my thousand longings.

10.3 O Tyimpo Tan Panaon Napno Kaliliktan
'O Opportunity and Time Full of Happiness'

This is another poetic love letter that Mrs. Paula E. Echague received in her youth and fondly preserved (cf. 10.2).

1) **O tyimpo tan panaon   napno kaliliktan**
A imbin payabol   nan Diyos a Katawan.
Salban lan sawsantos   tan santan marangal
Gomba pomatnogot   sa ondo kon pa-sal.

O opportunity and time full of happiness,
Which God gave as a gift,
All you glorious saints
Help me and lead me out of this pitiful situation.

2) **O maka-palilikot   cielo estrellado**
Tan say kasawangan   astro firmaminto,
Tambayan pa komon   solat a pa-wit ko
Tan sikamoy anghilis   sa langit imperio.

O, starry sky so able to give joy
And you starry firmament so bright,
May you give support to this letter I send
And likewise you angels of the heavenly empire.

3) **Ta kanya wanodti   sa papil inlolan,**
Grasya, birtodis,   liwa-liwan pa-sal,
Ta kay ko nin potog,   Venus, nin matpolan.
No sitay mi-dongo,   boboy kay maibtal.

The reason why I make paper my messenger,
You incarnation of grace and virtue, comfort in my situation,
Is that I cannot suppress it any longer, O Venus.
And yet, when we are face to face, I am not able to open my mouth.

4) Ta masi-ban a dingoy, no ma-pi-dongo ta,
Komo mamalikas, mablin talakaka.
Layang ko tan li-mo komo mamplo-na
Alang-alang bongat sa labin tatala.

For whenever we two are face to face, I'm too timid
To talk to you, dear sister.
Apprehension and fear of you prevail,
Only because of a predestined love.

11. Sintiminto (Sad Love Songs)

11.1 Sin A-say Awlo Sikoy Nilatan Lolo 'One Day I Was Overcome by Sadness

This song, sung in 1978 by Mrs. Erminia D. Francisa (see 2.10), follows traditional Tina Sambal poetic form. Opinion varies as to whether it belongs in this category. All other *sintiminto* songs are about hurt feelings because of a disappointed love. But in Tina Sambal *magsintiminto* means 'to be in sad thoughts'. So those who think of this meaning classify this song about an orphan's sad situation in the category of *sintiminto*. Others take the category to mean only sad love songs and therefore would exclude this song.

1) **Sin a-say awlo sikoy nilatan lolo.**
Mampangisip-isip sa silya mantoklo
Ta naipos-ipos yay irap nan poso
Laloy bilang kongkon pa-sal makaondo.

One day I was overcome by sadness.
I started to think, sitting on a chair thinking,
For I was remembering the pain in my heart
Especially for one like me whose situation is so pitiful.

2) **Olila sa ama, sa indo kapara**
Na-latan masakit somin makotana.
Bato ya may poso, matonaw talaga
Lalo no somin ot sabtan talakaka.

Orphaned, left by both father and mother,
Overcome by sickness without anyone to call.
Even if my heart were a stone, it would melt,
Especially when one can call no one a brother or sister.

11.2 Hin A-say Sabado 'Last Saturday'

This sad love song talks about a note received from a former love and the sufferings of the rejected lover. It is a traditional song and was sung on cassette by Mrs. Erminia D. Francisa (see 2.10).

1) **Hin a-say Sabado   main akon na-kit**
Nin bi-sing a papil   sa kayo insa-bit.
Sin wangkon gawangon   ay pay nan abig,
Sin wangkon basawon   poso koy mantangis.

Last Saturday I saw something,
A scrap of paper attached to a tree.
When I took it down, how glad I was.
When I read it, my heart was crying.

2) **Poso moy poso ko,   bihiran ma-pi-kit.**
Syay poso ko, Neneng,   kargadon masakit.
Maskin anyay doblom   nin bilang piniris,
Monaoy sa lota   ta mi-tangis-tangis.

Your heart and my heart hardly see each other anymore.
My heart, Neneng, is full of pain.
However dark it may be, even at midnight, I go outside to cry bitterly.

11.3 Kasolibay 'Neighbor'

A favorite throughout the Tina Sambal region, *Xasolibay* is a serenading song of a desperate rejected lover at the house of his sweetheart, who is also his neighbor. It has a pleasing waltz tune and is often sung as a special number on social occasions. (See Appendix 5 for a transcription of the melody.) Its origin is uncertain. Some believe that a now retired school principal from Iba, Mr. Erminio Butaral, is the author; others ascribe it to Mr. Evaristo E. Eclevia (see 1.3) of Candelaria. I have a tape recording of this song sung by Mr. Rosendo E. Falaminiano and Mr. Rosito E. Edora (see 4.14 for both).

1) **Kasolibay   somin laloma,**
Si Totoy kot   mangkotana.
Daan-daan   tanda moy na
Man-aloloy   irap, dosa.

It's your neighbor, no one else;
For I, Totoy, am calling you.
You know from before
That I am moaning about my sufferings and pain.

2) **Manlayamon   kon yabi-awlo**
Irap, lolo   nangibat komo.
Sikay tambal   masakit ko,
Medico ka   tan rimidyo.

Day and night I feel
The hardships and sorrow you caused.
You are the cure to my sickness;
You're the doctor and the remedy.

3) No kay mo ko nin rimidyowan
Sa saytl kon kairapan,
Sika, Neneng, a makaolay,
Biyay koy nay maanggawan.

If you don't find a remedy for me
In this my suffering,
It's up to you, Neneng,
My life will now end.

4) Oya, Neneng, oya a ponyal
Ipangalis mo saytin biyay.
Itabon mo sa balaybay
Sa palangaran moyon ayran.

Here, Neneng, here's the dagger
To take away this life.
Bury me in the yard
Directly in front of your stairs.

5) Adyos, Neneng, ma-bati kay na,
Malolo a sikoy makoy na.
Kapisoyot koy nan syansya,
Manglabi kay nan laloma.

Good-bye, Neneng, I'll leave you now,
Sorrowful that I have to go.
Perhaps immediately after I've left,
You will love someone else.

11.4 Siko, Biyay, A Mampasimala 'I Was Trusting, My Love'

This sad love song set in triple time is widely known in the Tina Sambal region. The last line about dying without the unfaithful lover's knowledge seems to be a popular theme. I heard this song often in the barrio of Panayonan, Candelaria, and was able to tape a performance of it by a school boy there, Robert E. Edrosolam. I also have a tape of it as a duet by the late Mrs. Adelina E. Egnisaban (see 4.2) and Mrs. Divina A. Manuel (see 4.13).

1) **Siko, biyay, a mampasimala**
Bilang awlon sinomila,
Wangkoy na no kalma
Sa samit mon iya.

I was trusting, my love,
As in the sun that has already risen,
And I thought it would be my luck
To obtain your sweet yes.

2) **Anta paytl kababo-babo,**
Somin sa lalo kolop mo.
Matpolan mo wari a siko
Lomolo masyado?

But, oh, it was just superficial
And not from the depth of your heart.
Can you possibly bear that I
Will become extremely sad?

3) **Ando komon sikoy po-layan,**
Mati kon kay mo ma-tandaan.

Oh, may you not forsake me,
Or else I'll die and you won't know about it.

11.5 Kay Ko Makapangan 'I Can't Eat'

In this song a rejected lover pleads with his former sweetheart to tell him what he did wrong because he will die if she won't talk to him. The form of the song is unique in that it has three stanzas of four lines each and a fourth one with only two lines.

I recorded this song in 1978 as sung by Mr. and Mrs. Pedro E. Francisa on Panglit Island, San Lorenzo, Masinloc. Mr. Francisa (born in 1919) loves to sing and play the guitar. He has a good repertoire of Tina Sambal songs from his youth when he used to go serenading. Incidentally, his singing and guitar playing were the means of winning the affection of his wife (see 2.10), who is equally fond of music.

1) **Kay ko makapangan no maisip-isip,**
Inaro ko, no kay kata ma-kit.
No ma-panomtoman ko ay langit
A labi mon anodtaw nin abig.

I can't eat when I think about it,
My darling, and when I'm not able to see you.
It's heaven when I remember
Your former love, so kind.

2) **Bilang lawon inanawa koy somyay**
Sa irap mon impalayam.
Kongko ka nasolo, kay ko na-tandaan
Nag-in kasalanan.

It almost takes my breath away
The pain you've given me.
You are upset with me, but I did not hear
What was my fault.

3) **No pastangon kata, kay ka ombat,**
No ma-pi-kit ta sa ayti may logar.
Masyado koy na doman karokaan,
Neneng a nilabin daan?

When I ask you, you won't answer,
Wherever we see each other.
Am I already that bad,
Nene, my love of old?

4) **No kai, sikoy na a patyon,**
Tangisan mo tana toloy apo-apon.

If not, kill me now,
And then just cry for me and caress me a little.

11.6 O Martan Bitoon 'O Bright Star'

This short *sintiminto* is very well known in Candelaria. I have a cassette recording of it sung by Miss Teresita E. Agagas (born 1952), of Panayonan, Candelaria, the daughter of Mrs. Eleuteria E. Agagas (4.5). She sang it for me even though she is usually too shy to sing. The melody is melancholy, the verses following Sambal traditional poetic form. The first stanza by itself could be a courting song; the content of the second stanza makes it into a *sintiminto* 'sad love song'.

1) **O martan bitoon,   toyo sa mayanan,**
Ayop-ayop lopot   namontan bagatan,
Syay sori linggas mo   sa mondo nilomtaw.
Bo-bokod mo, Neneng,   sintan kanakoman.

O bright star, light of the north,
With a breezy wind blowing southward,
Your unique brightness rises over the world.
Neneng, you are the only one I love in my heart.

2) **Sika paytl, biyay,   palso kan manglabi**
No bilang sa lanom   omtab tan koma-ti.
Mangkabyay ako et   labay moy nan mati
Ta main ka paytin   laloman ka-labi.

I'm surprised, my love, that your love is sham;
It's just like the water that rises and ebbs away.
I'm still alive, yet you wish I were dead
Because I found that you have another sweetheart.

11.7 Rosing A Malinggas 'Radiant Rose'

This sad love song, addressed to an unfaithful lover, uses figurative language and is very expressive in spite of being so short. It has a beautiful melody and follows traditional Tina Sambal poetic conventions. It is a contribution of Mr. and Mrs. Pedro E. Francisa (see 11.6 and 2.10).

1) **Rosing a malinggas   a kalma sa mondo**
Namin irap lolo   sa ondo pa-sal ko.
Sa lalo nan kolop   bilang moy na lawo
Inalawas, Rosing,   kinargoy biyay ko.

Radiant Rose, whose fate on earth it is
To cause hardships and sadness to poor me.
It is as if from the depth of your heart,
Rosing, you already plucked your darling whom you had taken in.

2) **Iya balo ta sikoy   kay somin alaga**
Tan siko sa komoy   kay somin ain kwinta.
Pa-nabot ko balo   maptog a pa-manglabi,
Malisway yay kolop   sa awlo tan yabi.

Yes, it seems that I am worthless
And of no more value to you,
Whereas once I thought your love was true,
And my heart was at peace day and night.

11.8 Ampagsintimintoy Dilin Kanakoman 'It's My Own Heart That Is Hurt'

In this song a rejected lover threatens to take his life and asks his former love to attend his funeral and, instead of throwing flowers, shed tears upon his coffin. I obtained this sad love song in 1978 on Panglit Island, San Lorenzo, Masinloc, from Mrs. Guillerma E. Elgincolin (see 5.3).

1) **Ampagsintimintoy dilin kanakoman**
Naliposan lolo a kay ko matpolan.
Syay kwadro nan kolop mangkalo miwaral
Sa imbi mon dosa somin angan-angan.

It's my own heart that is hurt;
It's filled with sadness that I find unbearable.
The frame of my chest is almost exploding
Due to the suffering that you inconsiderately inflicted on me.

2) **Pa-no koy na kari, pa-no koy na odti**
A maolilay nay kinawilin labi?
Labas pay na ingat no sikoy nay mati,
Kapara say aro kot kay somin sirbi.

How is it with me; how did this happen to me
That I'm deprived of the love I nurtured?
It would be better for me to die
Than for my love to be so useless.

3) **Pigaw kay na mapra kongkon mamilingwan,**
Samboton mo tanay lobot panabonan.
Ison moy na ma-kit bangkay koy dongdongan,
Magkomit nin aro, intomang a biyay.

If you want to be able to forget me entirely,
Just be on time at my open grave.
There you can see and look down upon my corpse;
I've kept my love and exchanged it for my life.

4) **Say dawat ko komo kay somin laloma**
Say ipanambag moy lowa mo sa mata
Tan toloy rosaryo pagka-dispidida.
Adyos, inaro ko, maka-patawoy na.

What I ask of you is nothing but
That you throw down some tears upon me
And say three rosaries as a farewell.
Good-bye, my sweetheart, I'm leaving now.

11.9 Poso Moy Mangkalo Matonaw 'Your Heart Is Nearly Melting'

In this sad love song, sung for me by Mrs. Erminia D. Francisa (see 2.10) and Mrs. Guillerma E. Elgincolin (see 5.3), it seems that both lovers are suffering from their separation. Perhaps they were forced by their parents to discontinue their courtship. Or perhaps the singer reads his own feelings into his former sweetheart's expression.

1) **Poso moy mangkalo matonaw**
Mampanglayam kairapan.
Yabi-awlo lawas naynay
Man-itangis yadtin pa-sal.

Your heart is nearly melting
With its suffering.
Continually, night and day,
I'm crying out this my situation.

2) **Mata moy mapainganga-ro,**
Ay biyay, ilingay mo kongko.
Ambo oras nokay minoto
No kay kata ma-kit, biyay, mati ko.

Oh, that you would turn merciful eyes,
My love, upon me.
Even if it's just minutes, not hours,
That I cannot see you, my love, I'll die.

3) **Yay kalma ko magpasinsya,**
Man-itpol ain irap tan dosa.
Ison ot bongat manginanawa
No ma-pitbok silap mata.

I'll patiently endure my fate,
Suffering hardship and pain.
But I only start to breathe
When our eyes meet each other.

11.10 Angkagaril Yay Dila 'I'm Tongue-tied'

This song is a sad love song with dodecasyllabic verses, in which a disappointed lover describes his distress upon seeing his former sweetheart. He has one last wish: to get the ring from her finger as a comfort to him.

Mrs. Erminia D. Francisa (see 2.10) and Mrs. Francisa A. Calma (see 5.7) sang this song for me in 1978 on Panglit Island, San Lorenzo, Masinloc.

It has two melodies, verses 1 and 3 being sung to one, and verses 2 and 4 to the other melody.

1) **Angkagaril yay dila,   Isip koy nabalol
No ma-kit katay na   ta sikoy silapon,
Mampo-na yay lowa   kongkon patoloon,
Man-agos sa lopa,   sa kolop mandaloy.**

I'm tongue-tied, my mind feels chained,
When I see you and you look at me.
It just brings out my tears:
The tears stream down my face and flow over my chest.

2) **Mantangis akon bongat   no ma-kit katay na
Lalo no ilingay   silapon nin mata.
Ta say wangkon bongat   ay maari ana
Mangkalo maki-ka   pobrin inanawa.**

I just cry when I behold you,
Especially when you turn and look at me with your eyes.
I would say, if it were possible,
Even my poor breath would leave me.

3) **Sikoy lomabas   ison sa bali mo
Ta pa-pasiniligan   mo kon manlalako
Ta say wangkon bongat,   "Sayang ana, Pibo!
Sayang ana, Neneng,   ambo kay kalma ko."**

When I pass by your house
And you watch me as I walk,
Then I say, "What a pity, Phoebus!
What a pity, Neneng, that you are not destined for me."

4) **Ta say kalma ko   somin tanan inanawa
Ta mampagsirbyan la kay   na lawon laloma.
Rikwirdon dawat ko   komo, o talakaka,
Singsing sa gamot mo   ipagliwa-liwa.**

For my fate is to have no more breath,
For, I think, someone else is serving you now.
The only souvenir I ask of you, sister,
Is for the ring of your hand as a comfort.

11.11 Naka-ngap Yay Kanakoman 'My Heart Is Surprised'

This sad love song was sung as a solo by Mrs. Francisca A. Calma (see 5.7). It has a lively *poga-poga* tune and is well fit to be used as an entertaining song. In it a lover dreams of his former girl friend, which upsets him, for he would rather die than be constantly haunted by her in his dreams. I could not tell whether this song was appropriate to a male or a female singer. Native speakers, taking their cue from the term *biyay* 'life', which in courting is a term of endearment for girls, consider this a song for a man to sing.

1) **Naka-ngap yay kanakoman**
Iya wangko ta pa-no man,
Bilang kon mangkapatnagan
Lalomay mi-wan sa pa-sal.

My heart is surprised;
How else could it be?
For I seem to observe
That another has taken my place.

2) **Nipapwat akon nibangon**
Sa alonan inomapon
Ta wangkon maniyon-siyon,
Ay kalma ko, anyay gaw-on?

I suddenly woke up,
Lying on my pillow,
And thought to myself,
It's fate—what can I do?

3) **No-na ko nipapwat**
Sa bali mampipa-pasyar
Ta man-liiwa-liwa koy irap
Nangibat sa taynop bongat.

First, I quickly rose
And walked around the house
In order to distract myself from the pain
Caused by a mere dream.

4) **Wangko pay na, "Biyay, ando mo ondoon, ando mo ondoon,**
Maabig a mati, ando mo biyayon, ando mo biyayon."
Ay, Neneng ko, gaw-on moy labayon,
Ay, pigaw somin ana komon omaloloy.

I'd like to say, my love, "Don't haunt me, don't haunt me,
It would be better to be dead, don't revive me, don't revive me."
O my Neneng, do what you want to.
Oh, that there would be no more moaning.

11.12 A, Daray Ka Pay Nay Mangka-daygan Lawas 'How Lucky You Are To Be Always Happy'

This *sintiminto*, sung on cassette in 1983 by Mr. Ernesto E. Ebilane (see 2.1), describes the disappointment of a lover whose girl broke her promise to him. It is unusual in that it has a refrain, repeated after each of the other stanzas. Except for religious songs patterned after Western hymns (e.g., 1.15 and the Christmas carols), this pattern occurs very seldom (see also 11.4). In performing, though, I have heard some singers repeat the last one or two stanzas of a short song, especially when they felt that the audience really enjoyed the content.

1) **A, daray ka pay nay mangka-daygan lawas,**
Ambo bilang kongkon bala-balay irap
Ta pa-no man nga-min tampol mon impatnag
A labi mo kongko ba-yo tampol ginglat.

How lucky you are to be always happy,
Unlike me, who is always burdened with hardships.
How else could it be, for you revealed right away
Your love to me and then immediately took it away.

Koro: **Sayang pay na, biyay, sayang pay nay labi,**
Kay yay na nagamit tan kay na nagsirbi.
Silap mo pa tanay mata mon pinabli
Konan inaro mon ampagpakamati.

Refrain: What a waste, my dear, what a waste of love.
It could not be used and could not serve.
Just look with your dear eyes
At your beloved who is ready to commit suicide.

2) **No bana sa kongko, iti ka impinta**
Sa kwadro nan kolop sikay liwa-liwa.
Sa salban nin oras kot pilsip kata,
Kay ko makapangan ta man-iliwa-liwa.

As for me, you are painted here
In the picture frame of my heart; you are my comfort.
All the time I'm thinking of you;
I can't eat because I'm trying to distract my mind.

Koro: **Sayang pay na, biyay, sayang pay nay labi,**
Kay yay na nagamit tan kay na nagsirbi.
Silap mo pa tanay mata mon pinabli
Konan inaro mon ampagpakamati.

Refrain: What a waste, my dear, what a waste of love.
It could not be used and could not serve.
Just look with your dear eyes
At your beloved who is ready to commit suicide.

11.13 Lingwanan Mo Koy Na Wari
'Will You Now Possibly Forget Me'

In this song a rejected lover reminds his former sweetheart of bygone days and describes his disappointment and longings. The form of this song is unusual in that it has a refrain (see also 11.12). A very expressive melody underlines the dramatic wording. The rhyme is not regular. I recorded it in 1977 when it was given as a special number at the fiesta of the barrio Panayonan of Candelaria. I have not been able to find out who the singer was. It may have been a special guest from another town who was invited to sing on stage.

1) **Lingwanan mo koy na wari, liwawan moy na odtaw,**
Lingwanan moy nay pa-milabin sompa sangkatiboyan?
Tandaan mo ko ot wari, labyon nin bilang daan?
Somin ana, labas anay mati dinan yay mabyay no yay labi
masyay.

Will you now possibly forget me? Will you now be diverted from it?
Will you now forget our mutual love sworn with a very firm vow?
Will you still remember me, love me as before?
If it's gone, it's better to die than live when love has departed.

Koro: **Ta kay komon nila-wan nin imbolos yay labi.**
Mangkabyay ako ot lamang iti sa dani moy
Bilang anan nati. Ay! Ay, biyay!
Tan antingkapon koy pangako mo kongkon somin ombabali.

Refrain: I should not have gone too far and released my love.
Even though I am still alive here at your side,
It is as if I were already dead, O my darling.
I'm looking for what you promised me, which you can't renounce.

2) **Wangko no alkansya yay kolop mon sarado**
A nami-ka nin kamainan kon aro tan labi ko.
Yay wamo tana komon sinalita kongko,
Ay, wamo tana komon, "Somin kay na, Totoy, kongko."

I thought that your closed breast was a safe
Where my affection and love were being kept.
Otherwise, you should have told me.
Oh, that you would have at least told me,
"Friend, you are nothing to me anymore."

Koro: **Ta kay komon nila-wan nin imbolos yay labi**
Mangkabyay ako ot lamang iti sa dani moy
Bilang anan natl. Ay! Ay, biyay!
Tan antingkapon koy pangako mo kongkon somin ombaball.

Refrain: I should not have gone too far and released my love.
Even though I am still alive here at your side,
It is as if I were already dead, O my darling!
I'm looking for what you promised me, which you can't renounce.

11.14 Poso Koy Kainga-ro 'My Heart Is Wretched'

This sad love song is short but has an intricate melody that makes it a favorite with audiences, especially if the singer expresses the emotions well. Each of the two stanzas has a different melody. (See Appendix 5 for a transcription.) The song is well liked for its figurative language comparing the disappointed suitor to a bird fallen to the ground, unable to fly on.

I have a recording of this song by Mrs. Ludivina E. Catacutan (see 4.2) of Panayonan, Candelaria. She likes to sing it at social occasions.

1) **Poso koy kainga-ro, kainga-ro pay nan bilang a-say manok-manok.**
Kay ya nin makalpar, somin liwa-liwa, kay ya makaka-lok,
Somin kakalmaan, nalaglag sa lota, kay somin yan lilikot.
Poso koy niwaral, niwaral ta bana sa labi moy naod.

My heart is wretched, as wretched as a bird.
It cannot fly, without comfort it cannot sleep.
Without luck it fell to the ground; there is no joy.
My heart dissolves: it dissolves as you know because of your love.

2) **O nilabi, anya a ginawa mo sa kongko?**
Poso koy imbati sa irap tan lolo.
Man-itangis-tangis ko a salban damsak mo kongko.
Kot kokay na iti ta ondoon mo pay makainganga-ro.

O my beloved, what have you done to me?
My heart is left in suffering and sorrow.
I'm crying because of all you do to torment me.
But just come here and comfort this pitiable one.

11.15 Mangkaka-ngapan Kon Lako A Labi Mon Main
'I'm Very Much Surprised at Your Love'

The singer of this song is a man addressing a girl, as shown by the term *biyay* 'life', used in addressing the beloved. He deplores the change in his former fiancée's behavior and pines for the happy meetings and long talks they used to have. The last verse expresses hope that they still might get married. There is an interesting line about the beloved consenting to serve him, if they should marry. Normally the man singing the courting song promises to serve the girl.

I recorded this song in 1977 at the barrio fiesta of Panayonan, Candelaria; I have not been able to find out who the singer was.

1) **Mangkaka-ngapan kon lako   a labi mon main**
Katagon tigo mo   sa kongko sawanin.
No mapatag-patag kata   kay ma-ma-min,
No bilang daan-daan   ambo mon anorin.

I'm very much surprised at your love
And also at the way you are behaving towards me now.
When I'm looking at you, I can't stop wondering
Because before you were not like that.

2) **Daan-daan, biyay,   no sikoy lomato,**
Mansakbat ka kongko   ta ilig tay lako.
Ay, anongkot sawanin   kot nabalo-balo
Ginlat moy nan bigla   kongkoy pangangaro?

Formerly, darling, whenever I would arrive
You used to meet me because we were fond of many things.
Why is it now just the opposite?
You suddenly took your affection away from me.

3) **Ta ayti ko kari   sawania tingkapon**
A labi mo kongko   sin o-nan panaon?
No mapatag kata   tan ma-siyon-siyon
Kot bilang akon mati   komon mamanomtom.

For where should I now find
A love like yours for me in former days?
When I look at you and think about it,
It's as though I die from remembering.

4) **Ta daan-daan, biyay,   no sikay ma-kit ko,**
Nakom a malinggas   kongkon makirongo.
Anongkot sawania   kot nani-siba-yo
Ginlat moy nan bigla   kongko a asikaso?

Because before, darling, whenever I would see you,
Your heart was pure to face me.
Why is it now changed
And you now suddenly pay no more attention to me?

5) **Ta no sita a   poma-sal sa istado**
Ta poma-sal kay nan   magsirbi sa kongko,
Konan ritratista   sitay paritrato
Sa pa-milabi tay   pinagka-rikwirdo.

If we two were to get married
And you would consent to serve me,
We'd go to a photographer to have our picture taken
As a remembrance of our mutual love.

11.16 Sikoy Pasantabi Sa Kabliwan Moyo
'I Pay My Respect to You Worthy People'

This sad love song is a contribution of Mr. Santiago E. Ebba (see 5.8). It is a song in traditional form, complete with an initial stanza addressing an audience and a final leave-taking stanza. It was probably composed to be sung at social gatherings rather than to serenade a girl (as in 11.3).

The topic is the despair of a lover who finds himself suddenly rejected. He threatens to commit suicide (cf. 11.9) and addresses a plea to the beloved to attend the funeral. Native speakers say this is a song to be sung by a man, probably taking their cue from the term *magngilin* 'to wear mourning clothes', which is a woman's custom.

1) **Sikoy pasantabi sa kabliwan moyo**
Mangabiin matoa a itin kadongo,
Siko pay magkantan a-say sintiminto
No kay makasira sa kabliwan moyo.

I pay my respect to you worthy people,
Dear elders who are present here.
I'd like to sing a sad love song
If it would not displease the worthy audience.

2) **No maipos-ipos tan maisip-isip**
A main tan tipan, poso koy mantangis.
An-ikalolo kon somin ma-masakit,
An-ipagdosa kon kay na tanda langit.

When I ponder and think about
Our vow, my heart starts to cry.
I'm sad without having any sickness;
What I suffer even Heaven does not know.

3) **No maiimomnok tan ma-panomtoman**
Sin sitay ni-lason sa ondayon nipa-sal,
Sikay inomilig sa kolop ko midmang
Ay mangka-lingwanan koy oras kamatyan.

Whenever I remember and reflect
Upon the time when we were sitting together in the hammock
And you leaned against this chest of mine,
Then I forget the hour of death.

4) **Ta ba-yo sawanin anodti nangyari**
Bigla mon pino-tos a masyon tan labi.
Sa manlayamon kon lolo awio-yabi
Sa angan-angan koy bilang ikamati.

And now after all that, this happened:
You suddenly broke our perfect love.
The sadness that I feel day and night
Seems as if it will be the death of me.

5) **Sa komoyo balo dawaton ko tana,**
Sika tagon siyay inaro mon a-sa:
Sa kamatiyan ko magngilin pa tana
Tan ba-ba-wasan moy lilikot mon o-na.

One thing only I would ask of you now,
Of you and also that other sweetheart of yours:
Please just wear mourning clothes for my death
And reduce your first joy a little.

6) **Say dawat ko tana   sa komoyo balo**
Sika tagon siyay   ba-yo mon inaro
Sa kamatiyan ko   magngilin daoto
Tan ba-ba-wasan moy lilikot mon lako.

This is what I ask of you now,
Of you and your new sweetheart:
For my death just briefly wear mourning clothes
And reduce your exuberant joy.

7) **Itgon koy na iti   maya ta awatan.**
Talos moy na syimpri   laman kanakoman.
No wari ta sikoy   labay mon ma-pastang,
Siyay bibilin ko   ando mo ilingwan.

I'll stop now, just wait and I'll end.
Of course, you already understand what's on my heart.
And if perhaps you'd like to find out
What I want you to do: Don't forget me!

11.17 Kay Ika-ka-nop A Labin Dalisay
'My Pure Love Can't Feel at Ease'

This song is a contribution of Mr. Santiago E. Ebba (5.8). In it the singer complains about his sweetheart's change of behavior towards him because she has a new lover. For the term *pinis* in the last verse see comments under song 9.7.

1) **Kay ika-ka-nop   a labin dalisay**
Impatnag mo kongkoy   bilang mantomaang,
Bana sa tigo mo   bilang ampangoman.
Kay ko ala malpos   no anyay bara-nan.

My poor love can't feel at ease.
You appear to be growing aloof,
For your behavior seems to be changing.
I can't find out the reason behind it.

2) **No maisip-isip tan mailmomnok**
A labin dalisay, kay ko makaka-lok.
No anyay bara-nan tampol mon pino-tos.
No somling sa nakom, ampaka-lilimos.

Whenever I think and ponder
About our true love I cannot sleep,
Wondering what's the reason that you broke off so soon.
Whenever it comes to my mind, I feel as though I'm drowning.

3) **Anta daan-daan no sikoy lomato,**
Tampol kan ansakbat sa kongko, inaro.
Anongkot sawanin kot na-balo-balo?
Dinlaw koy ogali nangoman a tigo.

Yet formerly, whenever I would arrive,
You would meet me immediately, darling.
Why is it now just the opposite?
I've noticed that your habits and actions have changed.

4) **Say labi mo payti maganos siraon,**
Bilang bongat anan niboyak a lolom.
No main kay na paytin ba-yon ampabliwon,
Ka-ro pay nay siko, kay moy na silapon.

I'm surprised that your love could be so easily destroyed,
Just like a cloud that were dispersed.
When you have someone else that you cherish,
How pitiful is my situation; you don't even look at me anymore.

5) **Anta daan-daan no ma-pi-kit tay lowa,**
Tampol kan ansakbat, sitay miabrasa.
Anongkot sawanin bilang somin ana?
Say talos ko komo sikoy somin kwinta.

Yet formerly, whenever the two of us would see each other,
You would immediately meet me and we'd embrace each other.
Why is it that now there seems to be nothing left?
What I understand from you is that I am worthless.

6) **Sino yay lalaki a labas a kalma**
A pinamyan mon pinonggos mon motya,
Kay nin nag-alangan sa labi nanira,
Kay inimbin pa-no pigaw komon tanda?

Who is the lucky man
To whom you have given your most cherished affection?
Who did not hesitate to destroy our love
Or even discuss it so that I would know?

7) **Itgon koy na iti, maalagan pinis,**
Masitas Masinloc, probinsyan Zambales.
No wari ta sita a kay na ma-pi-kit,
Anyamay magawa? Pino-tos nan langit.

I'll stop here now, my precious, delicate one,
Flower of Masinloc in the province of Zambales.
If it should be that we two won't see each other again,
What can be done? Heaven cut it off.

11.18 Wangko No Mangka-daygan A Pobrin Pa-sal Ko
'I Thought My Poor State Would Become Better'

This sad love song expresses the sadness of a rejected lover. The term of address *biyay* 'life' shows that the singer is a man. The lines are irregular, one stanza with four lines followed by two stanzas of three lines each, and a final stanza of two lines.

Mrs. Feliciana E. Eballar (born 1897) of Cubayao, Masinloc, gave me this song in writing. She used to sing in public at dance intermissions and would go along with groups singing from house to house even after she was married and had children. She enjoyed singing the Tina Sambal Passion during Lenten season (cf. sec. 1.4.1).

1) **Wangko no mangka-daygan a pobrin pa-sal ko**
Bana sa impa-kit a labi mo kongko.
Kot sikoy mandomlaw sa salban tigo mo
Ambo anan bilang daan a aw-asikaso sa pobrin pa-sal ko.

I thought my poor state would become better
Because of the love you showed to me.
But I notice in all your behavior
That your attention to me is no longer as it used to be.

2) **Nokay oyay mandawaton ko komo, biyay,**
A say labi a labi mon dalisay.
Kay ko nin ilingwan anggan sa kapanabonan.

But I'm only asking you for this, my love,
That your love would be a genuine love;
I will not forget it until the hour of my burial.

3) **Nokay oya sa komo man-iolit-oilt,**
Kolang tanay itangis,
Mangkagoloy pangingisip,

But this is what I request of you again,
Almost at the point of tears,
And with a troubled mind,

4) **Isilap moy mata mo sa sinawaan**
A mansia-ok a lawas mangkalmay.

Just turn to look at the one you are tired of,
Who is sobbing overcome by his feelings.

11.19 Wangko No Kay Nin Malbas 'I Thought It Would Never End'

This is a sad love song contributed by Mrs. Feliciana E. Eballar (11.18). The singer describes how former happiness in love turned into sadness just as he had always feared.

The song is unique in form, having two verses of three lines each and a third verse of four lines. The first six lines could be considered a single verse, in which case the poem would have only two stanzas. Since the rhyme in the first six lines is poor, it does not serve as a criterion in deciding one way or the other. The last four lines all rhyme, though.

1) **Wangko no kay nin malbas**
Palindaway kanakoman,
Aro mo kongkon imbo-kan.

I thought it would never end,
The ease of mind I had
Because of the love you gave me.

2) **Pa-silyan nin galasgas**
Lolo a somin botas.
Sa pobrin pa-sal koy naka-ngap.

Happiness was going to replace
My endless sadness.
Now I'm surprised by my pitiful condition.

3) **Wangkoy na, biyay, ta siko a naynay**
Lawas akon mangkatogan.
Kanya no kay mo mampagawan
Ta sikoy labay pi-kapan paytaw!

That's what I've been saying, darling, that I oftentimes
Or, rather, always had premonitions.
And the reason why you don't take care of me
Is that you just want to play with me.

11.20 Mapait Sa Aploh Mona-na
'Bitterer Than Gall above Everything Else'

In this sad love song contributed by Mrs. Feliciana E. Eballar (see 11.18), a lover accuses his former sweetheart of leaving him because of his poverty. That's why she so easily believed the rumors people spread.

The song is unique in form with its irregular length of stanzas. In the first stanza, the first four lines rhyme and also the last six lines. In the second stanza, there are two rhymes of four lines each, the remaining two lines rhyming with the first four lines. As an alternative analysis, the poem could be considered as having four stanzas, the second and fourth stanza then consisting of six lines each. To establish six verses, including two verses (3 and 6) with only two lines, is inconsistent with other Tina Sambal patterns. Irregular verses are usually found at the beginning or end of Tina Sambal songs.

1) **Mapait sa aploh mona-na**
A inimbi mon sintinsya.
Kay mo kinawa-nan tana
A pangako, tipan tan lowa.

Tanda koy kinasolowan,
Inaro ko, anyaman
Say imatea mo lagi kapobriwan.
Na-kit ana tan na-patagan
A main anan mona-nan
Ponya kanakoman.

More bitter than gall above everything else
Is the sentence that you gave me.
You didn't even feel regret
Thinking of our pledge, our covenant with each other.

I know the cause of your gloom,
My darling, what else but
That you seem to notice my poverty.
It's obvious now and has been noticed
That there is someone more important to you
Who fills your imagination.

2) **Ta bilyon mo pa, biyay ko,**
A lawlongo sa tawtawo.
Salban tigo mo sa mondo
Biig orin tawtarlingo.

Iya, wangko tana,
Pi-polon a nawnotisya.
Say sallta la tan palsa
Pini-pol mon somin lowa-lowa.
Maparas silan manokso sa lawlabi mo
No main silan gosto.

And look now, my love,
What you hear from people.
All that is done in this world
Is in order to deceive.

Well, all I can say is just go ahead
And believe the rumors.
Their words and accusations
You believed without doubting.
They can easily entice your love
If they have an interest in you themselves.

11.21 Say Pa-sal Koy Ondo Pay Na 'How Sad Is My Situation'

This song contributed by Mrs. Feliciana E. Eballar (see 11.18) is the complaint of a deserted sweetheart or wife who does not know what she did wrong and promises that she will continue to love the fiancé or husband in spite of his unfaithfulness. Native speakers feel that this song is coming from a woman. The song consists of two stanzas of four lines each and a final stanza of three lines.

1) **Say pa-sal koy ondo pay na**
Ta lawas iti sa dosa.
Nilakwanan mo kon asa-sa,
Lolo koy somin pangangga.

How sad is my situation
Because I'm continously suffering.
You just left me alone.
My grief will never cease.

2) **Anya kot a kinasolowan**
A bilang kon kasalanan?
Nako kay nan bongat, kay ko na-tandaan,
Ay tomaod pay nan pa-sal.

What's the cause of your sulking,
And what do you consider my fault to be?
You just left without my knowing.
Oh, what a pitiable state.

3) **Potog ana lagi, komosta yay labi**
No bana sa kongko somin anan bali,
Inaro kan awlo-yabi.

It seems to be true. How is your love?
As for me, never mind,
I will love you day and night.

11.22 Palbat Sin Omalis Ka 'Since You Left'

This sad love song describes the longing of a lover whose beloved has gone away to work in Manila (*Ibali*). It is a nice little song with a pleasant melody suitable for an entertaining song. It has two melodies to which the verses are sung alternately. (See Appendix 5 for a transcription of the melodies.) Mr. Rosendo E. Falaminiano and Mr. Rosito E. Edora (see 4.14 for both) contributed it for entertainment at a recording party in my house in 1983.

1) **Pa-sal koy malolo yan pirmi**
Palbat sin sikay inmalih,
Nadistino ka sa Ibali,
Lolo koy sa awlo tan yabi.

I'm always in a sad mood
Since you left
And were assigned to Manila;
I'm sad day and night.

2) **Laloy na sa oras pa-mangan**
No sikay nay ma-panomtoman,
Lowa sa mata ko kay ma-bonbonan,
Ola-no sikoy inlingwan.

Especially when it's time to eat
And I remember you,
I can't hold back the tears from my eyes,
For perhaps you might forget me.

3) **A-sa ot a magolon isip**
A lawas kon man-itangis:
Sa manglinggon kay kata ma-kit
Bilang lawas sikoy magmasakit.

There is one more thing that troubles my mind,
Which I am always crying about:
When I can't see you for a whole week
It's as though I'm getting sick.

4) **Say labay ko komon, O biyay,**
No siko kot kay mo ilingwan,
Awlo-yabi sitay mi-bantay;
Bilang somin nin kamatyan.

What I want, my love,
Is that you would not forget me
And we two would always watch over each other;
That would be as if there were no death.

11.23 No Wari Ta Potog A Kanakoman Mo
'If It's Truly Your Will'

In this sad love song the deserted lover or spouse threatens to take his life and asks his sweetheart or spouse to attend the funeral. The term of address *biyay* 'life' shows that the singer is a man. The expression in the last verse *and give a foundation* is obscure. Some say it means 'give the reason for this song'; others think it may mean that he'll now act out what he threatened to do. I obtained a copy of this song in 1978 from Mr. Santiago E. Ebba (see 5.8) of Kinabuangan, Masinloc.

1) **No wari ta potog   a kanakoman mo**
Sikoy olilawon   ta manglabi kan ba-yo,
Nokay oya tanay   dawatan ko komo,
Damagon mo tana   a pobrin pa-sal ko.

If it's truly your will
That you will desert me and love someone else,
Then I'm only asking this of you:
Please listen, at least, to my miserable condition.

2) **Ta syaodti, biyay,   syaodti nangyari**
Bigla mon pino-tos   dalisay tan labi.
Sa yabi tan awlo   lolo tanan pirmi,
Kay ko makapangan   sa saytin nangyari.

For, my love, this is what happened:
You abruptly severed our pure love.
Night and day there is only grief.
I am not able to eat because of what happened.

3) **Say dawat ko tana   kay somin laloma**
No sa soyot a awlo   sikay maolila,
Sa banlag nin kros ko   igawa moy litra
Kanya nin nati ko   ta nanglabi kan laloma.

I'm asking nothing from you
But that in the end when you are bereaved,
Write on the cross-beam of my gravemarker
That the reason I died is that you loved someone else.

4) **No sa kamposanto   no sikamoy miabot**
Ta say bangkay koy nay   inabo sa lobot,
Igawang pa tana   yay wanan mon gamot
Ta say salitaon,   "Inaro ko, adyos."

When you arrive at the graveyard
And my corpse is let down in the hole,
Just extend your right hand
And say, "My darling, good-bye."

5) **Adyos dispidida,   kay tay na ma-pi-kit**
Sarag tanay siko   sa lolo magkomit.
Anyamay magawa,   pino-tos nan langit
A pa-milabi ta,   adyos ana, pinis

Good-bye, farewell, we won't see each other again.
It's enough that I shall feel the sadness.
What can be done—it was cut off by Heaven,
Our love. So good-bye now, my precious.

6) **Itgon koy na iti   byan kon pondaminto**
Sayti kon naolit   a-say sintiminto.
Alimbawa wari   ta mabigla ako,
Biyay koy maalis   kot sikay langit ko.

I'll stop here now and give a foundation
To this sad love song that I recounted.
If perchance I do anything rash,
I'll lose my life, but you are my heaven.

11.24 Palson Pa-manglabi 'False Love'

This *sintiminto* is sung by a neglected wife. She tells her husband to make up his mind where he wants to live, whether with her and their children or with the other woman. She believes the fault does not lie with her and will stay faithful to him either way. This song, native speakers say, could also be sung by a deserted husband.

Mr. Sotero B. Elgincolin (see 1.5) composed this song in 1982 to fit the English tune "My Song of Love," but it is otherwise truly Sambal, using figures of speech and carefully chosen vocabulary. Probably because of the melody, the author united two groups of four rhyming lines each into one stanza.

1) **Inaro ko,   ambo doman**
Nangako ka   a kay ka manglingwan?
Kot sawanin   anongkot man
Bogta mo ko   nin dinamsak ta inlakwan?

Anya kot ya balo   a kay mo ginosto?
Kay doman mangyari   mangalimpotogan ibalita kongko?
Mati kon isipon   no aytl nalingo
Anta salban main   kongkoy man-ibi ko.

My beloved, didn't you
Promise that you wouldn't forget?
But now why is it
That you just tortured me by leaving me?

What was it that you did not like?
Isn't it possible to tell me the truth?
I'll die thinking about where I went wrong,
When, in fact, all that I have I am giving to you.

2) **Aloloy koy   anodti ay**
Awa-nak ta   ay nabonlalakay.
No ngalan moy   mangka-sabtan,
Yay lowa ko   ay kay ko mangka-bombonan.

Kay ko man-ipilit   main kon sarili
Basta sa boboy mo   ay maingo ko mismo diprinsyay anodti
Pigaw kay manglotop   kina mo no ayti.
Toplan koy nan sansyay   palson pa-manglabi.

My complaint in this is that
Our children are too many.
If your name is mentioned,
I cannot control my tears.

I won't force myself upon you
As long as I can hear from your own mouth, "This is the fault,"
So that I will not be wrong in guessing where you went.
Then I will just endure your false love.

3) **No anorin   anan lamang**
A sikami   lakwanan-orongan,
Asa-sawon   moy na itaw
Ta mapait   makialom nin ki-sawsaw.

Kot no wari-wari   mangoman kan isip
Ta sikay magbalik,   nag-in man mapait, morong ot somamit.
Tanggapon kata   nin konsinsyan malinis
Ta sa byay ko sika   bongat a ingkomit.

If that's how it would be anyway
That you always leave us and come back again,
Decide on one and go there,
Because it is bitter having to eat from the same plate.

But if you change your mind
And want to come back, what became bitter will yet be sweet.
I will receive you with a clean conscience
Because in my life you are the only one.

11.25 No Wari Man, Biyay Ko 'If It Could Be, My Love'

According to native speakers, this song is a complaint of either a wife or a husband hurt by an unfaithful spouse, even though the term *biyay* 'life' is used, which is generally considered a word addressed only to a woman. In this song, the disappointed spouse says that she or he is ready to commit suicide but hopes to be reunited with the spouse in the life to come. Verses 2 and 4 are interesting because they are so similar in form that they sound like a refrain.

I have a cassette recording of this song made during the barrio fiesta celebrations of the barrio of Panayonan, Candelaria, in 1977, but I do not know the singer's name.

1) **No wari man, biyay ko,   ta sikay nay nasoklam,**
Natongka sa mata moy   kay moy na labay mapatag,
Man-ipaki-totol   a malinggas
Kawaon pan, kawaon pan   biyay koy maglat.

If it could be, my love, that you now hate me
When your eyes fall upon me and you no longer want to look at me,
I beseech you with a pure conscience,
Please value, please value the life that otherwise will be lost.

2) **Sa kaptogan, biyay,   nin pa-milabi ta**
Tistigos yay pari   tan loway sakristan na.
Labi tay nasira   nangibat sa laloma
Balo ta mi-labin oman, biyay,   sa biyay a-sa.

In truth, darling, our mutual love
Has the priest as a witness and his two sacristans.
Our love was ruined by someone else;
However, we will love each other again in the life to come.

3) **Inaro kon pina-pabli,   iti koy na tognan,**
Lamang syay labi moy   ambo nin dalisay.
Ta balang no maisip koy   kay mo koy na labay,
Magpakamati kon somin lowa-lowan   kay mo ma-tandaan.

My dearly beloved, I'll stop here now
Inasmuch as your love is not pure.
Whenever I think that you don't like me anymore,
I'll certainly commit suicide without your knowing it.

4) **Sa kaptogan, biyay,   nin pa-milabi ta**
Tistigos yay langit   sa pinirmawan ta.
Labi tay nasira   nangibat sa laloma
Balo ta mi-labin oman, biyay,   sa biyay a-sa.

In truth, darling, our mutual love
Has Heaven as witness to what we signed.
Our love was ruined because of someone else;
However, we'll love each other again, darling, in the next life.

5) **Inaro kon pina-pabli,   iti koy na tognan**
Lamang syay labi moy   ambo nin dalisay
Ta balang no malsip koy   kay mo koy na labay
Magpakamati kon somin lowa-lowan   kay mo ma-tandaan.

My dearly beloved, I'll stop here now
Inasmuch as your love is not pure.
Whenever I think that you don't like me anymore,
I'll certainly commit suicide without your knowing it.

11.26 Swikos Mo, Inaro 'Your Wooden Sandals, My Love'

This sad love song is a translation of the Tagalog folksong *"Ang Bakya mo, Neneng."* The song is in the form of a duet between a husband and wife. In the first three verses the husband complains that his wife is not using the wooden sandals that he once gave her, a veiled reference that the old days of enjoying each other are over. The woman answers in the next three verses, assuring him that she still loves and values his gift and that her feelings are still the same.

Mrs. Preciosisima E. Ebueng (see 2.3) sang the song for me on cassette at the house of Mr. Mateo E. Quiba in 1979. Opinions are divided as to whether it is the work of Mr. Evaristo E. Eclevia (1.3) or Mr. Mateo E. Quiba (1.4).

1) **Swikos mo, inaro,   maskin daan ana**
Kot main ot bakas   lowa mo sa mata.
Maski nan anorin   komon mag-orong ya
Lilikot tan daan   napno liga-liga.

Your wooden sandals, my love, even though they are old already,
They still have marks from the tears of your eyes.
Although already old, I wish it would come back,
Our past joy full of merriment.

2) **Balo a-say awlo   kinaka-ngapan**
Ta kay na ginamit   swikos a mandomann.
Wanan nakom ko,   kay mo kallangan
Rigalo kon swikos   no daan ana paytaw.

But one day I was surprised,
For you were not using your wooden sandals that are getting old.
I told myself you no longer need
The wooden sandals I gave you now that they are old.

3) **Angka-lingwanan mo,   mamoray na komo?**
Inaro mon bongat   sa lolog yan ba-yo?
No domaan yay na   swikos rigalo ko,
Halos mon ibantak   tan bilang somin kan asikaso.

Can you forget them? Are they now worthless?
Did you cherish them only while they were new?
Now that the sandals I gave you are getting old,
You almost throw them out and don't seem to notice them anymore.

4) **Sa kay ko pa-ngamit   ando mo sintiron,**
Rigalo mon swikos   kongko ampabliwon.
Na-lingwanan bongat,   naglat sa nakom,
Kay ko tinatala   ta daan olimon.

Don't be sad about my not using them,
The wooden sandals, your gift.
I just forgot, it slipped my mind.
I didn't do it on purpose, for I've always loved them.

5) **Sawanin, naapon,   kongko pariho,**
Kay ot mampangoman   olimon sa poso ko.
Andomaan man   swikos a rigalo,
Balitok sa nakom   tan ampabliwon ko.

Now and yesterday, it's the same to me,
The longing of my heart has not changed.
Even though the wooden sandals you gave me are getting old,
They are like gold for my heart and I cherish them.

6) **Ando salitaon,   angka-lingwanan**
Mamoray nay swikos   wamo no andaan
Lolog bongat ba-yo   kanya ko ya labay.
Ando mo nin kaloloan   ta kaptogan na-lingwanan.

Don't say that they are being neglected.
Don't say the wooden sandals are disregarded now that they are old
And that I liked them only while they were new.
Don't be sad about it, for the truth is I just forgot about them.

Appendix 1: Tina Sambal Orthography and Grammar

The New Sambal Orthography

In this study Tina Sambal words are written in the 1985 orthography that was approved by the Institute of National Language. The alphabet consists of fifteen consonants and three vowels: a, b, k, d, g, h, i, l, m, n, ng, o, p, r, s, t, w, and y. The letters c, e, f, ñ, q, u, v, x, and z are used only in proper names and unassimilated loan words. Word-medial glottal stops are indicated by a hyphen. Word-final glottal stops are combined with the notation of stress: acute /´/ for stressed final open syllables, grave /`/ for unstressed final syllables ending in a glottal stop, circumflex /ˆ/ for stressed final syllables ending in a glottal stop. These accent marks are not used in ordinary writing. They are included in this study only where it is necessary to make a distinction or prove a point, and in the vocabularies of the appendixes. Hyphen is also used between reduplicated two-syllable roots. (Glottal stop in the following charts is written as ʔ.)

From the standpoint of its grammar, Tina Sambal is closely related to Tagalog. The following notes on sentence structure, basic verbal affixes, pronouns, focus markers, and linkers will enable readers with a knowledge of Philippine languages to look at the Tina Sambal examples themselves.

Sentence Structure

The usual order in Tina Sambal clauses is verb, nonfocused pronoun, focused pronoun, nonfocused noun phrase, focused noun phrase, oblique pronoun, oblique noun phrase. The usual order is pronoun before noun phrase, and nonfocused item before focused item. Therefore, if a clause has a focused pronoun and a nonfocused noun phrase, a cross-reference pronoun representing the nonfocused noun phrase is usually inserted before the focused pronoun to preserve the normal sequence. This is commonly done even in everyday speech. An example is found in verse 9 of song 3.2 in the Chrestomathy. The nonfocused pronoun and the nonfocused noun phrase to which it refers are italicized.

> Alokan *na* ya ot *nan malabin indo*
> will.be.kissed by.her he still by.her.LK loving mother
>
> 'The loving mother would also kiss him'

In poetry and deliberate ways of speaking, these cross-reference pronouns can also be found when only one noun phrase is present in a clause. Examples are found in song 8.8, verse 8 (focused), and song 1.2, verse 5 (nonfocused):

> Ta ola masaktan na *ya a sogat na*
> for maybe would.be.hurt by.him it the wound his
>
> 'For he might hurt his wound'

> Na-kit *na nin Diyos*
> seen by.him by God
>
> 'Seen by God'

Cross-reference pronouns also occur when a clause has a clause-initial modal adverb, in which case the pronoun(s) occur immediately following the modal and before the verb. The following example is from song 1.2, verse 7. (The part in parentheses is omitted for poetic reasons.)

> Tampol na *yan* na-kit *(a) magandan babayi*
> at.once by.him she.LK seen (the) beautiful woman
>
> 'He at once saw the beautiful woman'

The definite focus markers can be considered as consisting of a pronoun plus the form of the indefinite focus markers that occur after vowels, but the full forms can also occur with the pronoun, namely, *yay* consisting of *ya* and *a*, and *nan* consisting of *na* and *nin* (see examples above: song 8.8, v.8, and song 1.2, v.7). In the first example given above (song 3.2, v.9) we also see that this definite focus marker can cooccur with the cross-reference pronoun.

Verbal Affixes

In the following chart verbal affixes are given in the prospective aspect, which is also used as infinitive.

This is a generalized chart. There are exceptions to the forms listed here. A few *-om-* verbs take an object, in which case the root takes on a different meaning from the form with the *mang-* affix. Note that, in contrast to Tagalog, many Tina Sambal verb roots can take the *-on* as well as the *i-* affix; that is, they can be transitive or bitransitive, depending on the clause in which they occur. The abilitative affixes (without glottal stop) and accidental affixes (with the glottal stop) are not clearly differentiated for all verb roots. The *mag-* prefixes occur only on loan words. The causative affixes are:

causer	*mama-*
agent	*pa- -on*
object	*ipa-*
location	*pa- -an*

	subject-focus	object-focus	location-focus
intransitive	-om-		-an
	m-		p—an
transitive	mang-	-on	pang—an
	mag-	pag—an	pag—an
bitransitive	mami-	i-	pami—an
social	miʔ-		
abilitative	maka-	ma-	ma—an
accidental	makaʔ-	maʔ-	maʔ—an

In Tina Sambal it is better to speak of aspect than of tense because the form corresponding most often to present tense can be used for past progressive action as well as for present progressive action. The three aspects are: completed (past), progressive, and prospective (future). (The prospective aspect forms were given in the preceding chart.)

To form completed aspect, all prefixes beginning with an *m* in the chart are changed to *n*, and all prefixes beginning with *p* are infixed with *-in-* after the *p*. The *-om-* form changes to *-inom-* or *-inm-*. The suffix *-on* is replaced by the infix *-in-*, and the prefix *i-* changed to *ing-*.

For progressive aspect, an initial *m* is replaced by *amp*, except for the prefix *ma-* in object focus and location focus of the abilitative and accidental forms, which become *angka-*. An initial *p* of location affixes is prefixed with *am-*. Verbs with *-on* take an additional *ang-* prefix, and verbs with *i-* change to *anʔi-*.

Pronouns

	preposed	focused	nonfocused & possessive	oblique
singular				
1 person	hiko	ako/ko	ko	kongko
2 person	hika	ka	mo	komo
2 & 3 person	kata			
3 person	hiya	ya	na	kona
plural				
1 person excl	hikami	kami	mi	komi
1 person dual	hita	ta	ta	konta
1 person incl	hitamo	tamo	tamo	kontamo
2 person	hikamo	kamo	moyo	komoyo
3 person	hila	hila	la	konla

Personal Pronouns

All pronouns in the preceding chart that start with an *h* are pronounced with an initial *s* in the town of Sta. Cruz and also in singing and public speaking in the other towns of the Tina Sambal area. The form *ako* is used after consonants, and *ko* after vowels.

	focused	nonfocused	oblique
near speaker	odti/yadti/ siyaodti	nin yadti	iti
near hearer	orin/ya-rin/ siya-rin	nin ya-rin	ison
far	odtaw/yadtaw/ siyaodtaw	nin yadtaw	itaw

Demonstrative Pronouns

Focus Markers

	focused	nonfocused	oblique
non-personal			
indefinite	a/-y	nin/-n	sa/ha
definite, sing	yay	nan	konan
definite, pl	silay/hilay	lan	konlan
personal			
singular	si	ni	koni
plural	sili	li	konli

Linkers

The linker connecting a noun with an adjective or a relative clause is *a*/*-n*; that is, it is homonymous with the focus marker after consonants and with the nonfocus marker after consonants. However, numerals are connected with their head noun by the linker *a*/*-y*, which is homonymous with the focus marker. The linker between predicate and a modal adverb is *nin*/*-n*, which is homonymous with the nonfocus marker.

A greater difficulty in the analysis is the fact that there are a number of particles starting with *a* that become phonologically linked to the preceding word if it ends in a vowel. In such cases *a* changes to *-y*:

ana/ *-y na* 'already'

anaman/ *-y naman* 'again'

anamaot/ *-y namaot* 'also'

anaor/ *-y naor* 'of course, as you know'

Pluralization of Nouns

Nouns are pluralized by prefixing them with the syllable *Caw*, the C standing for the initial consonant of the root (including initial glottal stop, which is not written orthographically). Examples are: *kawkayo* 'trees', *awikot* 'nets', *pawplato* 'plates'.

Appendix 2: Tina Sambal Terms Related to Poetry and Singing Customs

Abbreviations

adj.	adjective
Eng.	English loan word
n.	noun
opp.	opposite
Sp.	Spanish loan word
v.comp.	verb in completed aspect (or past tense)
v.pros.	verb in prospective aspect (or future tense); infinitive

aladibino	adj., religious (Sp. *divino* 'divine'; opp. *kabayabahan)*
alimbawa	n., example, figurative language
aral	n., moral, teaching
arti	n., style, art (Sp. *arte)*
bahbah	n., singing custom on the eve of All Saints' Day (Tag. *basbas* 'blessing, benediction')
banggaan	n., competition between two singers involving questions and answers in form of impromptu songs
birso	n., versified love letter, love letter (Sp. *verso* 'verse, meter')
biyáy	n., life; life-story song
bomabangga	n., skilled singers able to participate in a *banggaan*
dallit, dalít	n., verse sung at wake night game *ploron*, otherwise tabu
ditso	n., verses chanted in *komidya* style
drama	n., stage play on everyday topics (Sp.)
harana	n., serenade, caroling

intagama	v.comp., designated, made for a special occasion
kabayabahan	n., poetry on everyday topics (opp. *aladibino;* from *bayabah* 'guava', which is a common fruit, hence the meaning of a common topic)
kansyon	n., song (Sp. *canción)*
kanta	n., song (Sp. *cantar)*
komidya	n., local moro-moro play depicting the fight of the Spanish against Muslims (Sp. *comedia* 'drama, play, theater')
kompas	n., timing (Sp. *compás)*
komposo	n., new composition (as opposed to traditional songs)
koro	n., refrain, chorus (Sp. *coro)*
liwa-liwa	n., entertainment, diversion
magkanta	v.pros., to sing (cf. *kanta)*
magsigonda	v.pros., to sing or play in harmony (cf. *sigonda)*
makatà	n., poet
makilimoh	v.pros., to beg; to go caroling on the eve of All Saints' Day
malalò	adj., deep; archaic, obscure (words, often Spanish loans)
mamirso	v.pros., to write a love letter (cf. *birso)*
manolâ	v.pros., to recite a poem (cf. *tolâ)*
mangalolwah	v.pros., to do mischief on the eve of All Saints' Day; to go caroling on the eve of All Saints' Day pretending to be a departed soul (from *kalolwah* 'soul')
mangaroling	v.pros., to go caroling (Eng.)
mangomposo	v.pros., to compose a song or poem (cf. *komposo)*
ma-magkanta	n., singer (cf. *kanta)*
ma-ngomposo	n., composer (cf. *komposo)*
orong	n., going back; second stage in traditional wedding negotiations (cf. *tarol)*
palasinta	n., courting song (from *sinta* 'love' and Sp. *para* 'for')

pasyon	n., versified account of the sufferings of Jesus Christ, Passion (Sp. *pasión)*
pihpih	n., stanza of four lines rhyming with each other
ploron	n., wake night game (cf. *dallit)*
poga-poga	n., comical song, off-color song
ponto	n., tune
primira	n., solo voice or instrument (Sp. *primera* 'first'; opp. *sigonda)*
sigonda	n., second voice or instrument harmonizing with soloist (Sp. *segunda* 'second'; opp. *primira)*
sintiminto	n., sad thoughts, sad feelings (Sp. *sentimiento* 'feeling')
tarol	n., feeling out; first stage in traditional wedding negotiations (cf. *orong)*
tolâ	n., poem
zarzuela	n., dancing and singing performance

Appendix 3: Esoteric Words Used in the Chrestomathy

(Note: Assimilated Spanish loan words and English words commonly known by native speakers are not included here.)

Abbreviations

adj.	adjective
adj.comp.	adjective in completive aspect
adj.cont.	adjective in continuous aspect
adj.pl.	plural adjective
adv.	adverb
cf.	compare
conj.	conjunction
euph.	euphemism
hom.	homonym
interj.	interjection
n.	noun
n.phr.	noun phrase
n.pl.	noun with plural affix
neg.part.	negative particle
part.	postpredicate modal particle
prep.	preposition
pron.	pronoun
Sp.	Spanish
syn.	synonym
Tag.	Tagalog
v.	verb form without aspect affix; or, if followed by a number, verse
v.comp.	verb in completive aspect (or past tense)
v.cont.	verb in continuous aspect
v.pros.	verb in prospective aspect (or future tense); infinitive
?	uncertain

(Note: Assimilated Spanish loan words and English words commonly known by native speakers are not included here.)

abrasa	n., embrace (Sp. *abrazo* 'embrace'; syn. *yakóh*), song 2.11, v.3
abyo	n., subsistence; food (syn. *kabi-biyáy; balon*), song 3.1, v.9
amalon	v.pros., to do carefully, gently, little by little (cf. *nangamal*), song 2.1, v.10
ampangampitang	v.cont., is leading, guiding (syn. *ampangalalay*), song 1.9, v.4
ampino-nô	v.cont., to pound rice; euph. to have illicit intercourse, song 5.8, v.9
ampi-sima-simá	v.cont., taking turns, song 3.2, v.90
angkalnóp	adj., to be overflooded figuratively (syn. *angkalilimoh* 'to be drowning'), song 1.26, v.5
angkalò	adv., nearly (syn. *magá*, *mampoling*), song 2.1, v.5
angkao-nop	adj.cont., without peace, missing someone (syn. *angkalongow*), song 1.25, v.2
armonya	n., harmony (Sp. *armonia*), song 1.20, v.4
asawa	n., wife (Tag.; syn. *kaambalí*), song 1.1, v.8
asonto	n., case, court, matter (Sp. *asunto*), song 1.4, v.11
astró firmamento	n., starry firmament (Sp.), song 10.3, v.2
atribido	adj., aggressive, too forward, too free (Sp. *atrevido* 'bold, daring, insolent'; syn. *ma-makiomon-omón*), song 4.15, v.2
ayoda	n., action or gesture of help (Sp. *ayuda*; syn. *tambay*), song 8.6, v.2
bala-balá	v., to bear continuously (syn. *awit-awít*), song 2.12, v.4
balhak	n., surplus, small rest (syn. *matlâ*), song 2.13, v.8

bawbalasang	n.pl., young unmarried girls (Ilocano *balasang* 'unmarried girl', *babbalasang* 'unmarried girls'; *baw-* is the Tina Sambal plural marker; syn. *dawdalaga*), song 5.2, v.5
bida	n., life-story (Sp. *vida* 'life'; syn. *biyáy*; commonly known hom. 'hero, main character in a play'), song 5.8, v.1
bintaha	n., advantage (Sp. *ventaja*; commonly known syn. *bintahi*), song 2.11, v.1
birtodis	n., fate, power (Sp. *virtudes* 'virtues'), song 10.3, v.3
bogtá	adv., just, without cause (syn. *basta*), song 1.12 (in refrain)
boó	adj., whole, complete (syn. *mahyon*), song 1.14, v.2
botás	n., ceasing, end (example: *somín botás* without ceasing; syn. *anggawán*), song 11.19, v.2
cielo	n., sky (Sp.; syn. *langit*), song 10.3, v.2
dalisay	adj., pure (Tag.), song 1.15, v.3
dawdignidad	n.pl., dignities (Sp. *dignidad* with Tina Sambal plural marker), song 4.1, v.1
daygan	n., luck, good fortune, favor, blessing, bounty (syn. *inomáy*), song 3.2, v.87
de campanilla	n.phr., intelligent, high-ranking (Sp. *de campanillas* 'of importance'), song 5.2, v.19
disoras	n., untimely hour, inopportune time (Sp. *a deshora*), song 3.3, v.33
divino	adj., divine (Sp. *divino*; syn. *makadyos*), song 1.8, v.4
espillo	n.?, offspring? (word seems to be of Spanish origin; another singer pronounced it as *poronsilyo*, which may be derived from *para sa hijo* 'for the son'), song 1.6, v.3
esposa	n., spouse (Sp.; syn. *kaambali*, Sta. Cruz dialect: *lamô*, as term of address the Ilocano terms *bakit* and *lakay* are used), song 3.2, v.70
estrellado	adj., starry (Sp.; syn. *mabitoon*), song 10.3, v.2

firmamento	n., firmament (Sp.), song 10.3, v.2
gahalaw	n., hornbill, song 5.5, v.1
garil	adj., tongue-tied, song 9.17, v.5
giya	n., guide (Sp. *guía*; syn. *ma-mitandoro*), song 1.21, v.4
hombre bueno	n.phr., wise man, go-between (Sp. 'good man'), song 4.11, v.11
hosana	interj., hosanna (Sp.), song 1.6, v.3
idanom	v.pros., to tell pleadingly (syn. *ipasisinga-ro*), song 9.19, v.2
igo-lit	v.pros., to mark down; write (syn. *isolat*), song 7.2, v.6
ihimplo	n., example, illustration (Sp. *ejemplo*; syn. *alimbawà*), song 2.6, v.4
ika-ka-nop	adj.pros., to feel at ease (syn. *ma-may-om*), song 11.17, v.1
imansanán	v.pros., pay attention, song 1.5, v.1
imborî	v.comp., denied (syn. *imporlingór*), song 1.4, v.13
imomnokón	v.pros., ponder, meditate upon, song 1.5, v.12
imoryawón	v.pros., to imagine, think about (Sp. *memoria* 'remembrance, reminiscence'; syn. *panomtomón*), song 2.8, v.2
inarisga	v.comp., dared, risked (Sp. *arriesgar* 'to risk' with Tina Sambal past affix *in-*; syn. *nilangáh*), song 10.1, v.3
inso	n., peace (syn. *kapalindawayan, katinokan*), song 9.17, v.4
intirminó	v.comp., spoke (Sp. *termino* 'term, word' with past tense affix *in-*; syn. *binalikás*), song 3.3, v.29
iolalig	v.pros., to treat like (syn. *aligon*), song 1.21, v.6
ipos-ipos	v., to ponder, think about (syn. *isip-isipon*), song 11.16, v.2
itoraw	v.pros., to hold high, raise (syn. *ita-gay*), song 2.13, v.6
kalasag	n., shield (Tag.), song 1.21., v.5

kamasawan	conj., while (common form: *kamahawan*; syn. *lo-gan, mintras*), song 6.1, v.13
kamisanan	n., group, crowd (syn. *gropo*), song 3.1, v.1
kanwarì	adv., pretending (common form: *konwari*), song 2.7, v.2
kapag-kapág	adj., having nothing (syn. *kagamot-gamót* empty-handed'), song 5.2, v.17
kapahamakan	n., accident, perishing (Tag.; syn. *disgrasya*), song 1.26, v.3
kapayapaan	n., peace (Tag.; syn. *kainsowán, kapalindawayan*), song 1.26, v.4
kapihpih	n., stanza, song 1.17, v.6
komanâz	adj., proper (syn. *karapat-dapat*), song 9.4, v.4
komitán	v.pros., receive, obtain; commit to memory, hold a grudge (similar to Sp. *cometer* 'to commit, entrust' and English *commit*, but different in meaning—I do not consider it a loan; cf. *ma-komitán, nikomít*; syn. *ipag-ikôn* 'obtain, own'), song 2.13, v.5
komo	prep., as, like, such as (Sp. *como*; syn. *biláng*; hom. 'to you'), song 7.1, v.1
konsihiro	n., followers of a king, court (Sp. *consejero* 'advisor, councilor'), song 3.2, v.92
labis	adv., exuberant, excessive (Tag.; syn. *sobra*), song 3.2, v.103
ladyâ	adj., honorable, noble (syn. *marangál*), song 2.2, v.3
lagi	part., I think (Sta. Cruz dialect, elsewhere *lawó*), song 11.20, v.1
lakmot	n., bragging (syn. *laspot*), song 2.11, v.6
lambal	n., purpose (syn. *toód, tatala*), song 8.3, v.5
lapag	adv., each, everyone (syn. *balang a-sa*), song 1.1, v.1

larino	adj.?, n.?, poetic? (syn. *makatà*), musical? (syn. *maowido*—in Visayan the term *larínu* is an adjective meaning 'speaking fluently' but no native speaker of Tina Sambal knew this meaning), song 8.1.4, v.2
lilít	n., bamboo-like vine, song 5.5, v.2
lomongow	v.pros., to long (less common variant of *lomongo*; cf. root: *longow*), song 8.8, v.16
lonas	n., cure (Tag. *lunas*; syn. *rimidyo*), song 2.13, v.4
longow	n., longing (less common variant of *longo*), song 8.7, v.13
mabagal	adj., slow (Tag.; syn. *matantan*), song 3.2, v.2
mada-daygan	v.pros., content (syn. *kontinto*; cf. root: *daygan*), song 2.1, v.16
magamoran	v.pros., to obtain, gain, profit from (syn. *mapakinabangan*), song 1.10, v.5
magdaygan	v.pros., to obtain bounty, receive blessings, to be content (cf. *daygan*), song 3.2, v.37
magmo-moransan	v.pros., to hop around, dance (syn. *miko-kolantíng*), song 2.10, v.2
maimorya	v.pros., to imagine, recall (Sp.; cf. *imoryawón*), song 2.8, v.1
mainsowán	v.pros., will find rest, will be at ease (cf. *inso*; syn. *ma-palindawayan, magalahgah*), song 3.2, v.95
maipos	v.pros., to be able to find out, song 11.17, v.1
maipos-ipos	v.pros., to remember little by little (syn. *mapapanomtomán*), song 11.16, v.2
makabayad	v.pros., to be able to pay (common form: *makabayar*), song 2.1, v.18
makabos	adj., intellectually poor, dull (syn. *maantor a pangingisip*), song 2.2, v.2
maklang	adj., good-looking (syn. *labâh, gwapo*), song 4.10, v.3
malaot	adj., aloof?, severe?, evil? (syn. *mataang, matindi, dokâ*), song 1.23, v.5

mangkalò	adv.pros., nearly (syn. *magá, mampoling*), song 11.10, v.2
mangkamonóng	adj.cont., being absent-minded, song 3.2, v.79
mangka-daygan	v.cont., being able to be content (cf. root *daygan*), song 11.12, v.1
mangoyong-koyóng	v.pros., to coax (syn. *mangamo-amò*), song 4.15, v.5
maolip	v.pros., to become like, imitate (syn. *maalig*), song 2.6, v.3
maondrado	adj., honorable (Sp. *honrado*; cf. root: *ondra*; syn. *marangál*), song 1.4, v.1
mapdâ	v.pros., to be satisfied, to have had plenty (common form: *maprâ*), song 3.2, v.23
mapipya	adj., to be hurt (syn. *marindi*), song 5.2, v.21
masaktan	v.pros., will be hurt (Sta. Cruz dialect, elsewhere: *mahkitán, masakitán*), song 3.4, v.16
masaot	adj., persistent (syn. *mapilit*) song 1.19, v.2
ma-komitán	v.pros., to be able to aquire; to hold something against someone (cf. *komitán*; syn. *ma-pag-ikón* 'able to possess'), song 2.14, v.3
ma-ponta	v.pros., able to hit, able to find (Sp. *puntería* 'aim', *punta* 'bull's horn'; syn. *ma-pontiya, ma-pontawán*), song 2.7, v.8
ma-pontawan	v.pros., able to find by chance (cf. *ma-ponta*), song 2.7, v.8
ma-wong	adj., pleasing, beautiful, nice (cf. root: *awóng*; syn. *ka-pakonswilo, ka-palilikót*), song 2.12, v.7
midmang	adj., both, on both sides, opposite (syn. *lowá, mitbon*), song 8.2.2, v.4
miona-no	adv., often, endless (syn. *mabotbot, somín togon*), song 6.1, v.5
mipabongáw	v.pros., to fall deep, end up badly (root: *bongáw* 'deep ravine'), song 1.10, v.8
mipalobok	v.pros., to happen to get entangled or involved (syn. *mipahobò*), song 1.10, v.3

malapay	adj., poor, few, small (syn. *makapós, daotò, makalóg*), song 3.2, v.77
malitong	adj., quiet (syn. *matinok*), song 9.11, v.1
malngod	adj., precious, pleasing (syn. *maalaga, ma-wong*), song 10.2, v.2
mamaimis-imís	v.pros., to cause to smile (Sta. Cruz dialect, elsewhere: *mamaolih-olîh*), song 2.7, v.4
mamanós	v.pros., to insult (syn. *mamarokâ*), song 2.1, v.20
mamanos-panós	v.pros., to insult (syn. *mamarokâ*), song 1.10, v.6
mambabagon	v.cont., suppress, resisting mentally (syn. *an-alihon ha nakom*), song 9.5, v.4
mamiawóng	v.pros., to discern (syn. *mangintindi*; cf. *awóng*), song 1.4, v.1
mampagba-was	v.cont., decreasing, song 2.13, v.8
mampana-salindap	v.cont., spreading (syn. *ampiboyak*), song 9.4, v.1
mampaondô-ondô	v.cont., wooing (syn. *mampalabi-labí*; cf. root *ondô*), song 9.3, v.7
mampasosol	n.cont., being hurt, being upset (Sta. Cruz dialect, elsewhere: *mampasolsol* or *mampaholhol*), song 2.7, v.3
mananggogang	v.pros., to learn to walk, be able to stand up (as a baby), song 2.1, v.12
mambala-balawón	v.cont., continually bearing (cf. *ibala-baló*), song 9.9, v.2
mantomaang	v.cont., becoming aloof, song 11.17, v.1
manyosyosón	v.pros., to twist, song 5.2, v.10
man-idalom	v.cont., being told, being revealed, being distributed (syn. *man-ibalità, man-imakmak*), song 9.3, v.6
mangainso	adj.pl., peaceful, enthusiastic (cf. *inso*), song 6.4, v.1
mangampopò	v.pros., to embrace, adopt (syn. *mangampon, angopkop*), song 1.21, v.2
mangkalmay	adj.cont., being overwhelmed by feelings (syn. *angkatonaw a pangingisip*), song 11.18, v.4

mipapwat	adv., suddenly (syn. *biglâ*), song 9.13, v.2
misyirto	v.pros., to decide together firmly, make fast (Sp. *cierto* 'sure' with Tina Sambal reciprocity affix *mi-*), song 4.10, v.8
mona-na	adv., first of all, foremost (common forms: *mo-na* 'first', *mo-na mo-na* 'first of all'), song 8.1.2, v.3
naboblayán	v.comp., became sick (cf. *nagboblay*; syn. *nagmasakít*), song 8.7, v.9
nabonlalakay	adj., too many (said of children), song 11.24, v.2
nagboblay	v.comp., became sick (cf. *naboblayán*; syn. *nagmasakít*), song 3.2, v.83
nalat-anán	v.comp., was met with, befallen by (Sta. Cruz dialect, elsewhere: *nalatanán*), song 5.2, v.4
nalboy	adj.comp., full (syn. *napnô*), song 10.2, v.4
nalsob	v.comp., understood completely, be affected completely (syn. *naabot anggan kaloloan*), song 2.7, v.7
nangamal	v.comp., to do carefully, gently, little by little (cf. *amalon*), song 1.3, v.10
nangima-no	v.comp., greeted, noticed (syn. *nangasikaso*), song 7.2, v.2
natongka	v.comp., fell upon (eyes), song 11.25, v.1
nawnotisya	n.pl., rumors (Sp. *noticia* 'notice, news' with Tina Sambal plural affix *naw-*; syn. *bawbalità*), song 11.20, v.2
na-dol	v.comp., perceived, understood (syn. *naintindíyan*), song 4.4, v.5
na-mot	v.comp., was lost (Palauig dialect, elsewhere: *napirdi* 'lost' and *na-mot* 'got a fever'), song 9.10, v.2
na-palboy	v.comp., attracted (syn. *naayat*), song 4.11, v.4
na-silman	v.comp., found out (syn. *na-patnagán*), song 5.8, v.4
nikaroblom	adj., dark (syn. *maroblom*), song 2.8, v.5
nikasda	v.comp., emotionally touched?, song 3.2, v.77

nikomít	v.comp., put into one's mind (cf. *komitán*), song 9.3, v.2
nilatanán	v.comp., the ones visited, met at a place (common form: *nilatán*; syn. *na-latô*), song 1.6, v.5
nila-wan	v.comp., went astray (syn. *nilampas*, *nitalohok*), song 11.13, in refrain
nilomsa	v.comp., sprouted (syn. *tinmobò* 'grew'), song 10.2, v.3
nipasdâ	v.comp., settled, assigned, fixed in one place (syn. *nadistino*), song 8.1.1, v.2
nipatandas	v.comp., happened to notice (syn. *naasikaso*), song 4.11, v.3
ni-lason	v.comp., rode on together, sat in together (syn. *nilolan*), song 11.16, v.3
no	neg. part., not (Sp.; syn. *kay*), song 5.7, v.8
nobli	adj., noble (Sp. *noble*; syn. *marangál*), song 3.2, v.56
nginitit	v.comp., blackened (unusual form of root *ngitit* 'black'), song 2.13, v.7
omaalimongmong	v.pros., to spread (said of vapor; syn. *omaalimoyak*), song 5.2, v.13
omana	adj., human (Sp. *humana*), song 4.11, v.1
ondô	adj., pitiful, deserving love (unusual as root, common: *ka-paondô*; syn. *kakainga-ro*), song 3.2, v.18
ondra	n., honor (Sp. *honra*; syn. *onra*, *dangál*), song 8.4, v.1
onra	n., honor (Sp. *honra*; syn. *ondra*, *dangál*), song 10.1, v.2
orbi	n., world (Sp. *orbe*), song 1.22, v.4
ovejas	n., sheep; followers (Sp.; syn. *kamiro*), song 1.22, v.5
pagbokotan	v.pros., to deny; to turn away from (unusual usage, common form: *ibokot*; root: *bokot* 'back'), song 3.1, v.15
pakadangkâ	adj., courteous, careful, gradual, song 2.2, v.5
pakpaón	v.pros., to quieten, calm (syn. *payapaón*), song 1.5, v.10

palma	n., palm (Sp. *palmera*), song 3.2, v.37
pandigma	adj.?, fully armed?, fully equipped? (Tag.), song 5.3, v.2
pantot	n., card game (syn. *borarit*), song 4.10, v.9
pariklas	adj., secret, sideways (syn. *pari-lapán*), song 5.2, v.18
pasi-nan	n., kind of saltwater shell; euph. female sex organ, song 5.6, v.4
pawpasosol	n.pl., grudges, offenses (Sta. Cruz dialect, elsewhere: *pawpaholhol*, *pawpasolsol*; syn. *pawpaholo*, *ikahirà nakom*), song 2.7, v.1
pa-makaandot	adj., enticement (syn. *pa-makaayat*), song 9.9, v.5
pa-ngondô	n., pity, mercy, love (cf. root *ondô*), song 1.13, v.6
pinis	n., phoenix (Sp. *fénix*), song 9.7, v.6
pinmalmalmal	v.comp., rested (syn. *pinmainawa*), song 3.3, v.24
pinonggos	v.comp., tied in a bundle; complete, single-minded (syn. *pinongôh*, *piniasa-sa*), song 11.17, v.6
pintos	v.comp., wrapped up (Sta. Cruz dialect, elsewhere: *pintoh*; root: *pohtoh*; syn. *binolbol*), song 2.7, v.3
pita-tapsâ	n., reviling, derision (syn. *pipi-pintas*, *pa-nataksâ*), song 8.1.4, v.7
piesa	n., song, rhyme (Sp. 'literary piece'), song 1.14, v.6
podaôn	v.pros., to satisfy, give everything (common form: *papraôn*; cf. *mapdâ*), song 3.4, v.15
poeta	n., poet (Sp.; syn. *makatà*, *ma-ngomposo*), song 6.1, v.19
poliason	v.pros., to observe, (syn. *paka-biliwon*, *paka-intindyon*), song 1.30, v.2
pondaminto	n., foundation; reason, explanation (Sp. *fundamento*; *kanaboan*, *pinangibatan*), song 11.23, v.6
ponya	n., something that completes, attire, cover, fullness, addition (syn. *kahostowán*, *adorno*, *liwa-liwa*, *ipamnô*), song 11.20, v.1

potingón	v.pros., to pick (common form: *potyón, potiwón*), song 4.11, v.5
propidad	n., documented possession (Sp. *propiedad* 'property, ownership'), song 3.1, v.4
quiero	v., I want (Sp.; example: *no quiero* 'I don't want, I don't like; don't, it's bad to'; probably influenced by its coocurrence with *dokâ* 'don't, it's bad to'), song 5.7, v.8
rayno	n., kingdom (Sp. *reino*; syn. *kaarian*), song 1.4, v.4
rimanda	n., accusation, complaint (Sp. *demanda*; common form: *dimanda*), song 5.7, v.12
rispwista	n., response, result (Sp. *respuesta*; syn. *ombat, risolta*), song 8.2.1, v.5
sagrada	adj., sacred (Sp.), song 2.6, v.3
sagsagon	v.pros., to tease (with hair; Sta. Cruz dialect, elsewhere: *haghagon*), song 5.2, v.10
saín	pron., that (remote in time; example: *sin saín* 'at that time', syn. *sin yadtaw*), song 1.4, v.2
saklap	adj., superficial?, pretended?, sad? (Tag. 'bitter'), song 2.13, v.3
salimpayaw	adj., diverted, misguided; zigzag (syn. *talimpayaw, matala-bong*), song 1.10, v.2
saloy	n., train of a dress (common syn. *ikoy, bontot*), song 5.2, v.8
sangkalitongan	n., deepest quietness (cf. *malitong*; syn. *sangkatinokan*), song 3.2, v.80
sawsoltiro	n.pl., young unmarried men (Sp. *soltero*; cf. *soltiro*; common: *aw-anakaba-yo*), song 5.2, v.15
signos	n., sign, bad omen; calamity, destined death (Sp. *signo* 'sign; fate'; syn. *kalmâ* 'fate'), song 9.8, v.2
silinsyo	n., silence (Sp. *silencio*), song 1.5, v.1
sinomling	v.comp., came to (mind; syn. *naisipan*), song 3.2, v.22
sirinata	n., kind of music, piece of music (Sp. *serenata*), song 5.6, v.1

sitado	adj., sure (possibly Sp. *situado* 'situated, placed'; Sta. Cruz dialect; common syn. *sigorado*), song 4.10, v.4
soltira	n., young unmarried girl (Sp. *soltera*; syn. *dalaga*), song 5.2, v.21
soltiro	n., young unmarried man (Sp. *soltero*; syn. *anakabayo*), song 4.3, v.6
somipót	v.pros., to come out (Tag. *sumipót*; syn. *lomwah*), song 2.8, v.5
soplika	n., petition (Sp. *súplica*), song 9.8, v.1
sorì	n., rare kind, high class, song 10.1, v.1
tatambong	n., beatings with a fist, song 2.7, v.4
ta-tapsaón	v.pros., to revile (syn. *ta-taksaón*, *mora-morawon*), song 1.11, v.11
tinangtang	v.comp., disassembled, took apart; took down, song 1.19, v.4
tinód	v.comp., done on purpose (common form: *tinór*; cf. *tooron*; syn. *tinatala*), song 3.2, v.40
tingkad	n., quality, class; looks, song 1.3, v.5
tirinál	n., earthly (Sp. *terrenal*), song 1.1, v.4
toód	adj., really, truly (syn. *talagá*; common hom. *toór* 'purpose'), song 1.11, v.3
tooron	v.pros., to fulfill (root: *toor*, *tood*), song 1.10, v.4
wanodtaw	pron., like that (far; common form: *anodtaw*), song 5.8, v.8
wanodti	pron., like this (common form: *anodti*), song 1.2, v.4
wanorín	pron., like that (near speaker; common form: *anorín*), song 6.1, v.10
yanas	v.?, to whisper (syn. *ianás*, *ianáh*), song 9.18, v.2
yatabon	v.pros., to harvest grain by cutting short stalks, song 1.10, v.11
yawis	n., key (syn. *sosi*), song 2.8, v.4

Appendix 4: Index of Authors, Singers, and Contributors

(Note: Asterisks mark the numbers of songs where information about an author, singer, or contributor can be found. Boldface numbers indicate that the song was composed by this person. A question mark indicates uncertainty of authorship. Numbers in parentheses indicate a revision or an alternate version.)

Agagas, Eleuteria E.: *4.5, 9.1

Agagas, Pascual E.: ***2.12, 3.3, 4.3?, 4.4?, 6.5, 7.2, 8.1, 9.3, 9.4, 9.7**, 9.17, 9.18

Agagas, Teresita E.: *11.6

Almandres, Clara E.: *1.1, 9.19

Bautista, Juliano E.: ***2.6, 3.4, 5.1**

Butaral, Erminio: *11.3?

Cabero, Alfredo C.: *1.27

Calma, Francisca A.: *5.7, 9.8, 11.10, 11.11

Catacutan, Ludivina E.: *4.2, 11.14

Dequinia, José E.: *5.5, 5.9

Dequinia, Lucia C.: *2.1

Eay, Valentin E.: *(5.3)

Eballar, Feliciana E.: *11.18, 11.19, 11.20, 11.21

Ebba, Santiago E.: ***5.8, 9.6, 9.9, 9.16**, 11.16, 11.17, 11.23

Ebbay, Alejandro E.: *6.3

Ebdane, Hermogenes E.: *7.1

Ebilane, Ernesto E.: *2.1, 3.1, (3.2), 11.12

Ebitner, Severiano E.: ***1.2, 4.1, 4.11, 4.12**

Ebuca, Damian H.: ***1.8, 1.15, 1.18?, 1.19, 2.4?, 2.8, 2.13?, (2.14), 6.1**

Ebucag, Preciosisima E.: *2.3, 11.26

Echague, Paula E.: *10.2, 10.3

Echon, Nicolasa E.: *1.1

Ecle, Siso M.: *9.10

Eclevia, Evaristo E.: *1.3, 1.10, 1.18?, 2.2-3, 2.14, 4.7, 9.19?, 11.3?, 11.26?

Ecobisag, Manuel E.: *10.1

Ednilag, Honorato: *9.15

Edora, Rosito E.: 1.6, *4.14, 8.2, 9.2, 9.14, 11.3, 11.22

Edquilang, Norman E.: 1.12, *1.16, 1.28, 1.29, 1.30

Edrosolam, Arlen E.: *5.4

Edrosolam, Robert E.: *11.4

Edrosolo, Marcela A.: *4.5

Egnisaban, Adelina E.: *4.2, 4.13, 9.1, 11.4

Elamparo, Melania E.: *9.5

Elicaño, Gerardo E.: *2.9

Elefante, Pedro: *1.6, 2.9, 4.7

Elgarlino, Andres: *9.13

Elgincolin, Guillerma B.: *5.3, 11.8, 11.9

Elgincolin, Sotero B.: *1.5, 1.12, 4.9, 4.15, 11.24

Empeño, Nicasio E. P.: *1.7

Empeño, Prospero E.: *9.5, 9.12

Encina, Caridad E.: *(4.7)

Falaminiano, Rosendo E.: *4.14, 8.2, 9.2, 9.14, 11.3, 11.22

Figuerrez, Marcelino E.: *5.6

Francisa, Erminia D.: *2.10, 4.6, 4.8, 11.1, 11.2, 11.5, 11.7, 11.9, 11.10

Francisa, Pedro E.: 2.7, *11.5, 11.7

Manuel, Divina A.: *4.13, 11.4

Menor, Irene E.: 2.2, *8.4

Menor, José S.: *2.11, (4.5), 6.2, 6.4, 8.3, 8.4, 8.5, 8.6, 8.7, 8.8, 8.9, 9.11

Milagrosa, Eduardo: *9.11

Molino, Segundo M.: *2.7, 4.10, 5.2

Quiba, Mateo E.: **1.1?, *1.4, 1.9, 1.11, 1.13, 1.14, 1.17, 1.21, 1.22, 1.23, 1.24, 1.25, 1.26, (3.1), 3.2, (3.3), 9.19?, 11.26?**

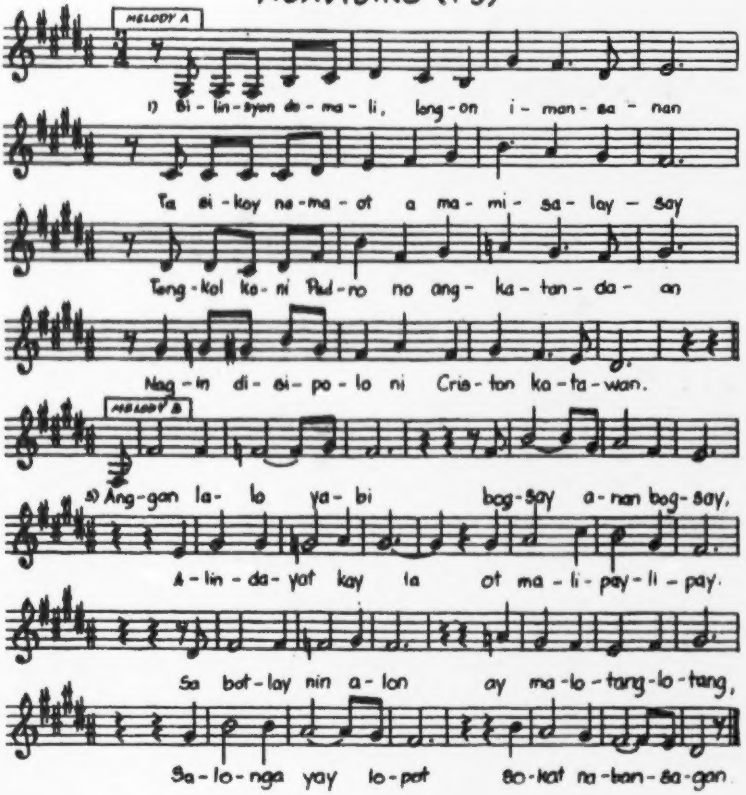
Sison, Violeta R.: 1.6, *4.2

Appendix 5: Transcriptions of Thirteen Tina Sambal Song Melodies With an Ethnomusicological Analysis

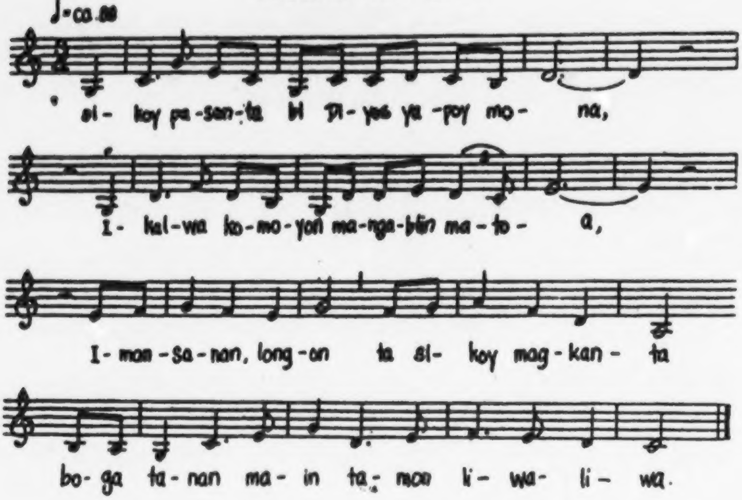
by Deborah Schmuck

[The following songs are transcriptions by Deborah Schmuck from tape recordings she made, except for Sintiminto 11.3, which was transcribed by Hella Goschnick from a recording made by Deborah Schmuck. Her conclusions are based on her transcriptions.]

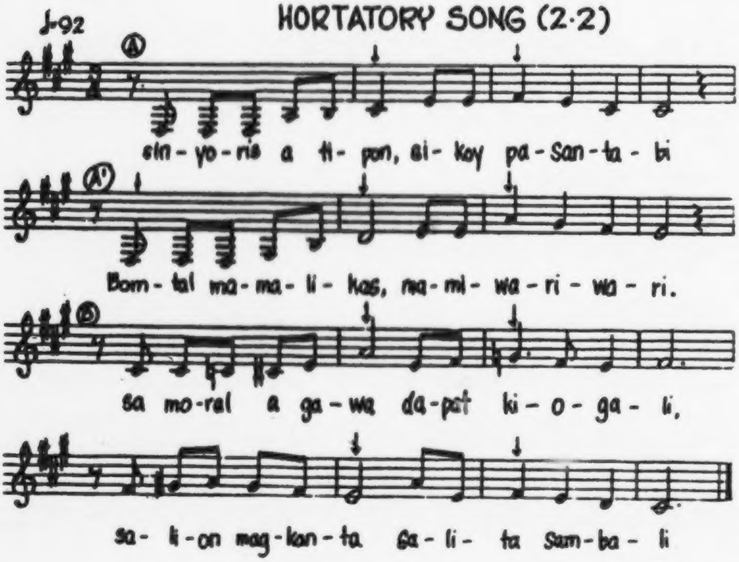
ALADIBINO (1·5)


MELODY A
1) Bi-lin-syon da-ma-li, long-on i-man-sa-nan
Ta si-koy na-ma-ot a ma-mi-sa-lay-say
Tong-kol ko-ni Pad-ro no ang-ka-tan-da-an
Nag-in di-si-po-lo ni Cris-ton ka-ta-wan.
MELODY B
5) Ang-gan la-lo ya-bi bog-say a-nan bog-say,
A-lin-da-yat kay la ot ma-li-pay-li-pay.
Sa bot-lay nin a-lon ay ma-lo-tang-lo-tang,
Sa-lo-nga yay lo-pat so-kat na-ban-sa-gan

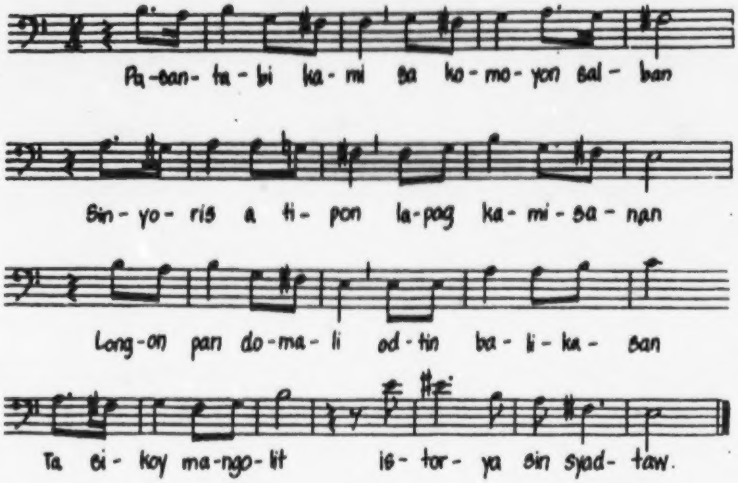
ALADIBINO (1·6)


♩=ca.88
si- koy pa-san-ta bi Di-yos ya-poy mo- na,
I- kal-wa ko-mo-yon ma-nga-bin ma-to- a,
I-mon-sa-nan, long-on ta si- koy mag-kan- ta
bo-ga ta-nan ma- in ta-mon li- wa- li- wa.

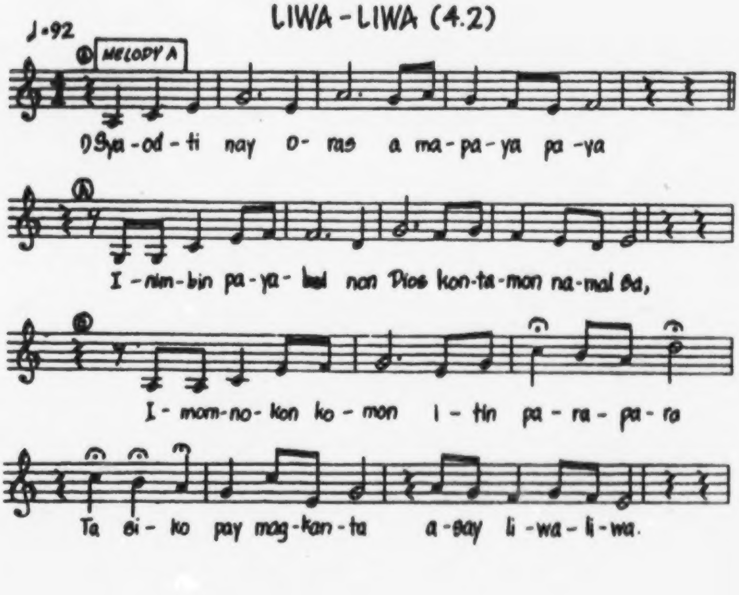
HORTATORY SONG (2·2)


♩=92
Ⓐ
sin-yo-ris a ti- pon, si- koy pa-san-ta- bi
Ⓐ'
Bom-tal ma-ma-li- kas, ma-mi- wa-ri-wa-ri.
Ⓑ
sa mo-ral a ga-wa da-pat ki-o-ga- li,
sa- li-on mag-kan-ta sa-li- ta sam-ba- li

BIYAY (3.1)

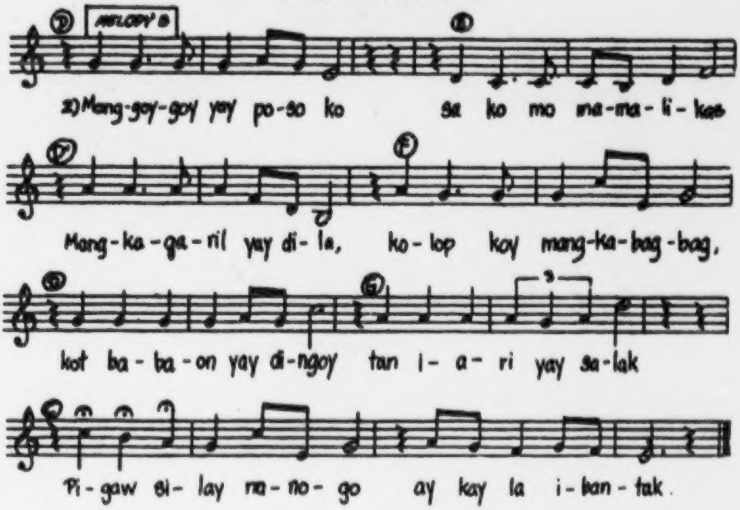

Pa-san-ta-bi ka-mi sa ko-mo-yon sal-ban
Sin-yo-ris a ti-pon la-pag ka-mi-sa-nan
Long-on pan do-ma-li od-tin ba-li-ka-san
Ta si-koy ma-ngo-lit is-tor-ya sin syad-taw.

LIWA-LIWA (4.2)


♩=92
① MELODY A
①Sya-od-ti nay o-ras a ma-pa-ya pa-ya
Ⓐ
I-nim-bin pa-ya-bel nan Dios kon-ta-mon na-mal sa,
Ⓑ
I-mom-no-kon ko-mon i-tin pa-ra-pa-ra
Ta si-ko pay mag-kan-ta a-say li-wa-li-wa.

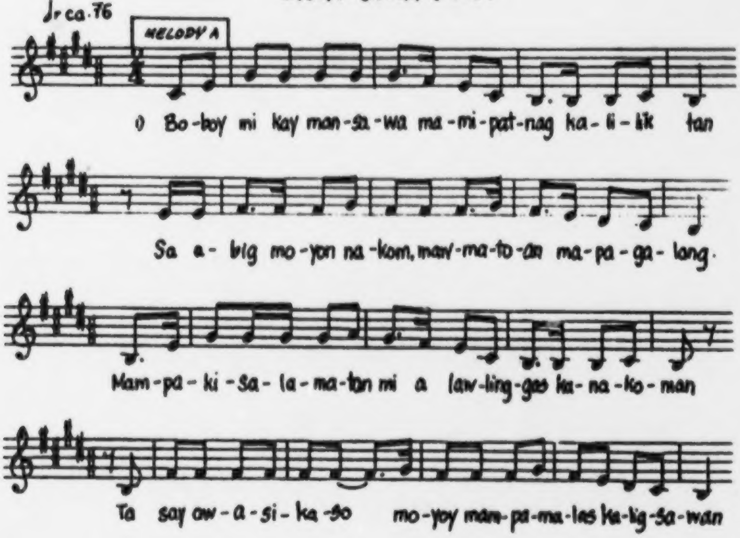
(CONT'D)

LIWA-LIWA (4.2)



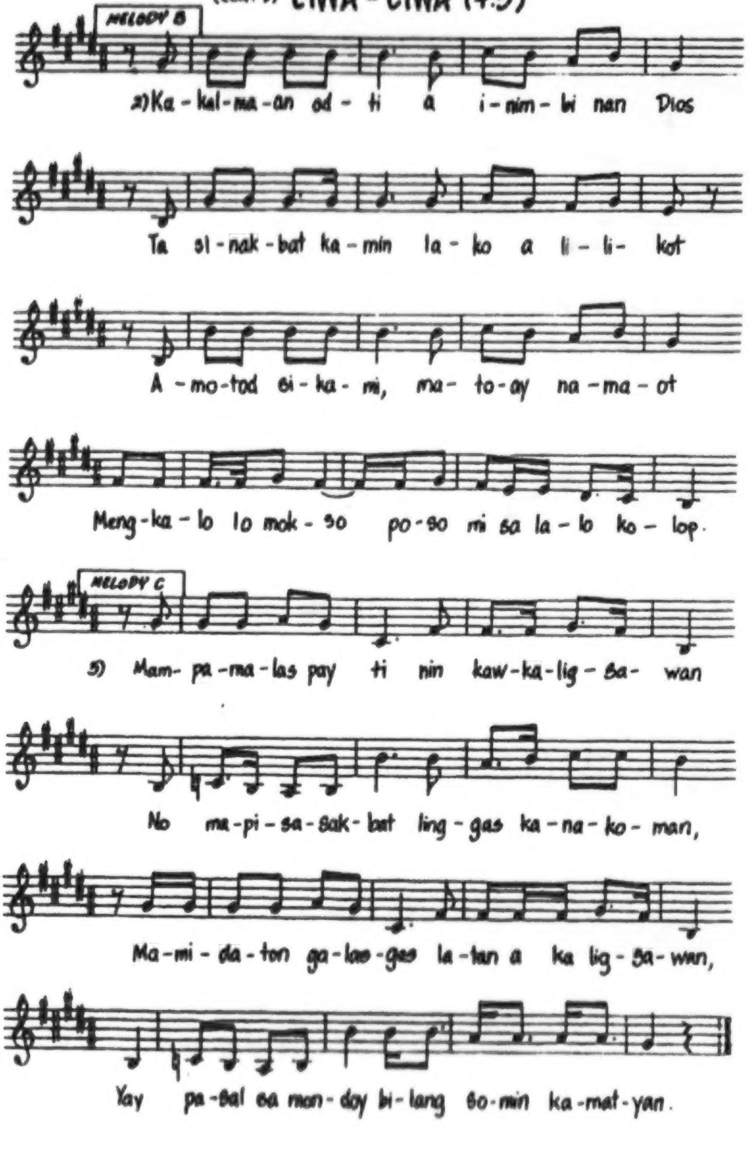
MELODY B
2) Mang-goy-goy yay po-so ko sa ko mo ma-ma-li-kas
Mang-ka-ga-ril yay di-la, ko-lop koy mang-ka-bag-bag,
kot ba-ba-on yay di-ngoy tan i-a-ri yay sa-lak
Pi-gaw si-lay na-no-go ay kay la i-ban-tak.

LIWA-LIWA (4.5)

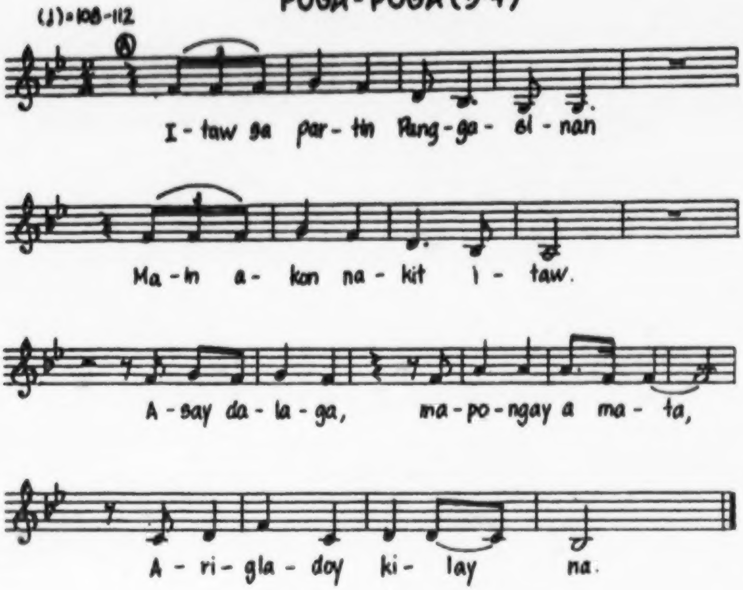


♩= ca. 76
MELODY A
1) Bo-boy mi kay man-sa-wa ma-mi-pat-nag ka-li-kik tan
Sa a-big mo-yon na-kom, man-ma-to-an ma-pa-ga-lang.
Mam-pa-ki-sa-la-ma-tan mi a law-ling-gas ka-na-ko-man
Ta say aw-a-si-ka-so mo-yoy man-pa-ma-las ka-lig-sa-wan

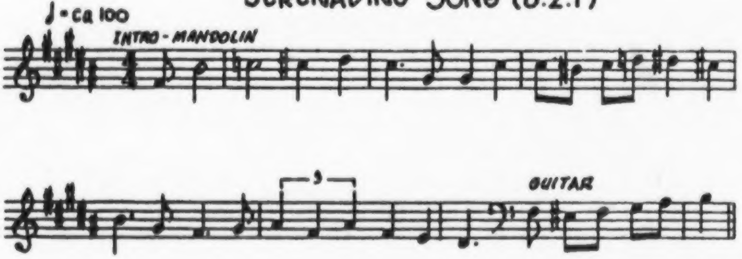
(CONT'D) LIWA - LIWA (4.5)


MELODY B
2) Ka - kal - ma - an od - ti a i - nim - bi nan Dios
Ta si - nak - bat ka - min la - ko a li - li - kot
A - mo - tod si - ka - mi, ma - to - ay na - ma - ot
Meng - ka - lo lo mok - so po - so mi sa la - lo ko - lop.
MELODY C
5) Mam - pa - ma - las pay ti nin kaw - ka - lig - sa - wan
No ma - pi - sa - sak - bat ling - gas ka - na - ko - man,
Ma - mi - da - ton ga - las - ges la - tan a ka lig - sa - wan,
Yay pa - sal sa man - doy bi - lang so - min ka - mat - yan.

POGA-POGA (5.4)

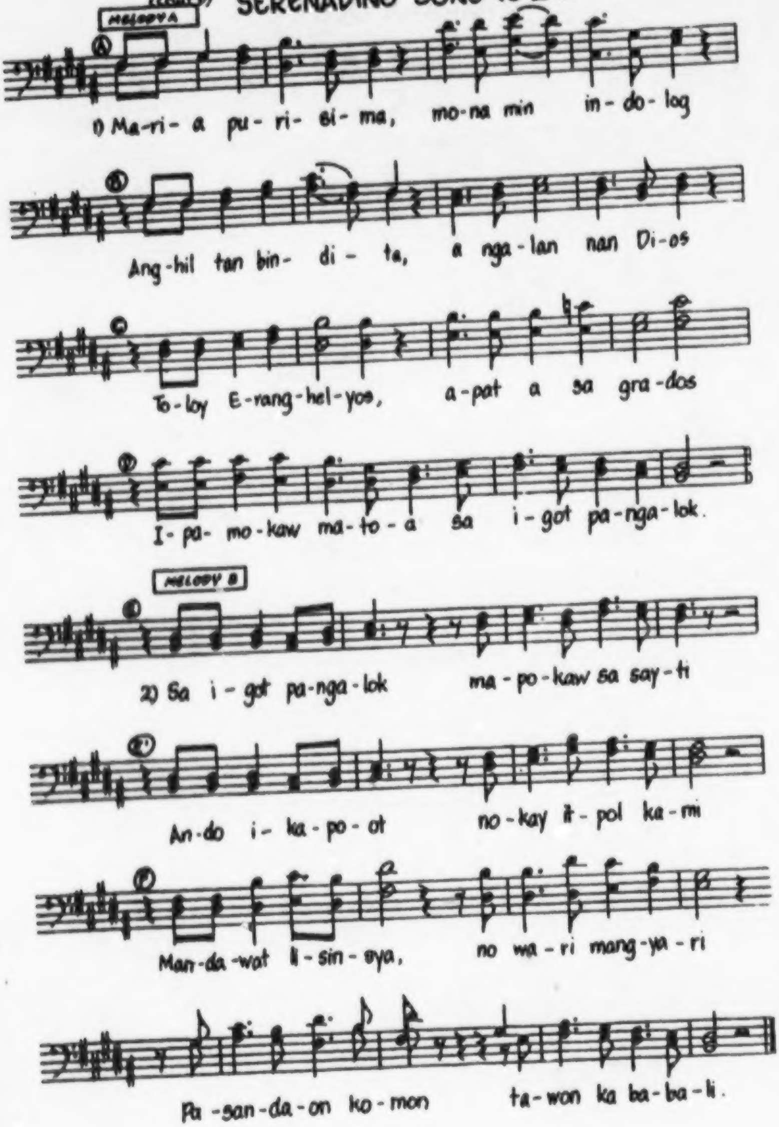

(♩)=108-112
Ⓐ
I-taw sa par-tin Pang-ga-si-nan
Ma-in a-kon na-kit i-taw.
A-say da-la-ga, ma-po-ngay a ma-ta,
A-ri-gla-doy ki-lay na.

SERENADING SONG (8.2.1)

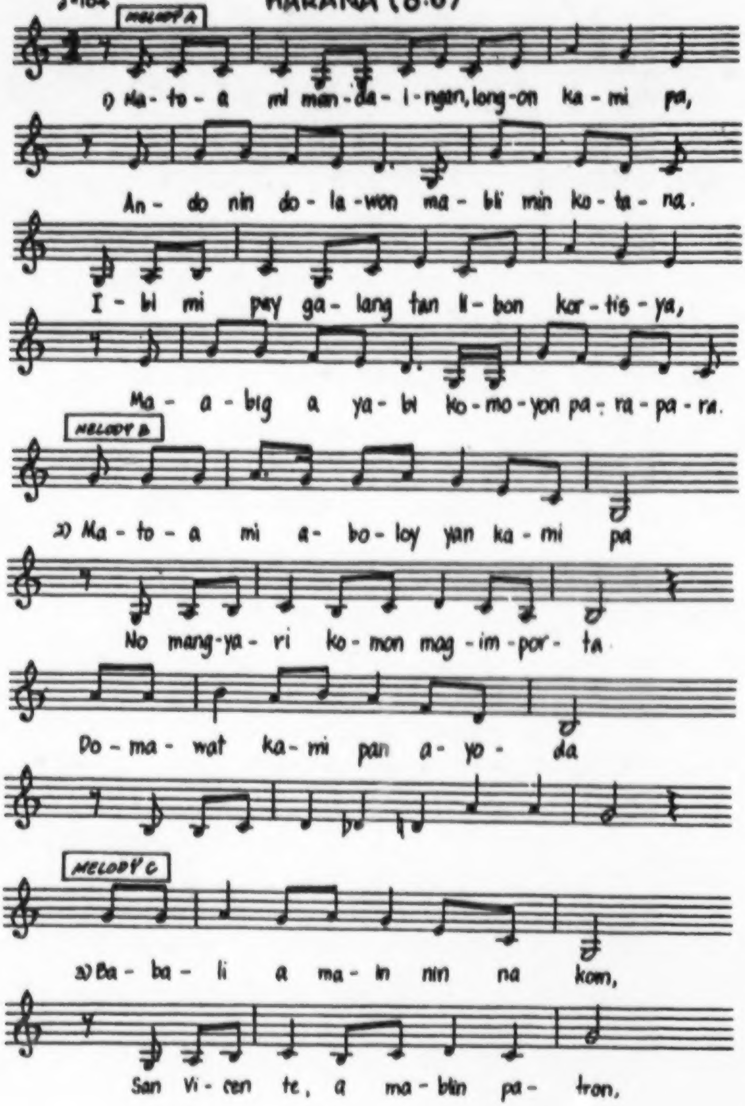

♩=ca 100
INTRO-MANDOLIN
3
GUITAR

SERENADING SONG (8.2.1)

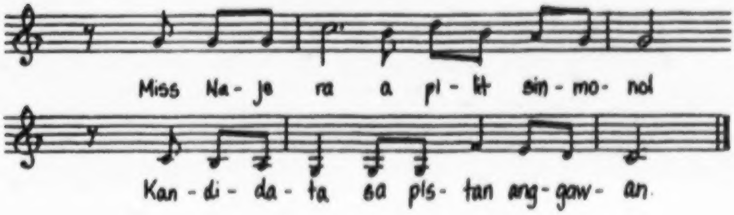
(CONT'D)


MELODY A
A
1) Ma-ri- a pu- ri- si- ma, mo-na min in- do- log
B
Ang-hil tan bin- di - ta, a nga-lan nan Di-os
C
To-loy E-rang-hel-yos, a-pat a sa gra-dos
D
I- pa- mo-kaw ma-to - a sa i-got pa-nga-lok.
MELODY B
E
2) Sa i - got pa-nga-lok ma-po-kaw sa say-ti
E'
An-do i- ka-po-ot no-kay it-pol ka-mi
F
Man-da-wat li-sin-sya, no wa-ri mang-ya-ri
Pa-san-da-on ko-mon ta-won ka ba-ba-li.

HARANA (8.6)

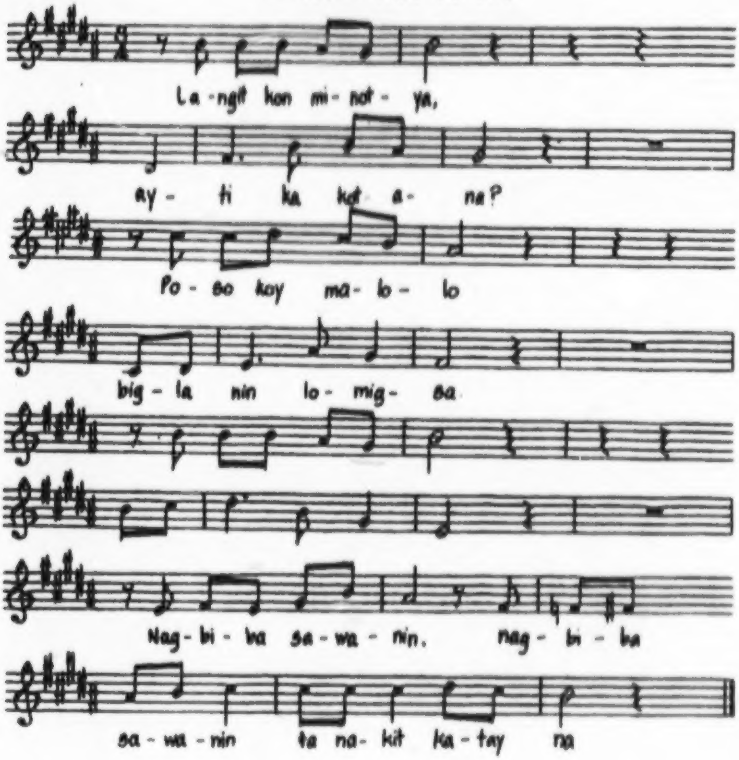

♩=104
MELODY A
1) Ma - to - a mi man - da - i - ngan, long - on ka - mi pa,
An - do nin do - la - won ma - bli min ko - ta - na.
I - bi mi pay ga - lang tan li - bon kor - tis - ya,
Ma - a - big a ya - bi ko - mo - yon pa - ra - pa - ra.
MELODY B
2) Ma - to - a mi a - bo - loy yan ka - mi pa
No mang - ya - ri ko - mon mag - im - por - ta
Do - ma - wat ka - mi pan a - yo - da
MELODY C
3) Ba - ba - li a ma - in nin na kom,
San Vi - cen te, a ma - blin pa - tron,

(CONT'D) HARANA (8.6)

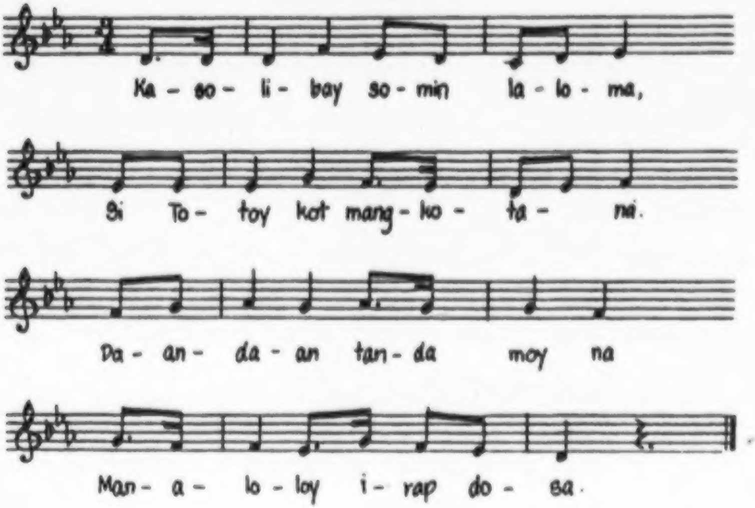

Miss Na - jo ra a pi - lit sin - mo - nol
Kan - di - da - ta sa pis - tan ang - gaw - an

♩=108

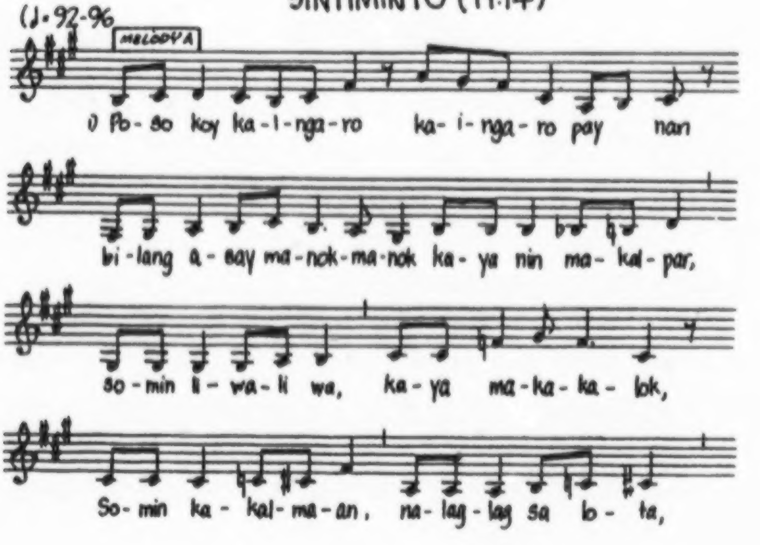
PALASINTA (9.10)


La - ngit kon mi - not - ya,
ay - ti ka kat a - na?
Po - so koy ma - lo - lo
big - la nin lo - mig - sa
Nag - bi - ba sa - wa - nin, nag - bi - ba
sa - wa - nin ta na - kit ka - tay na

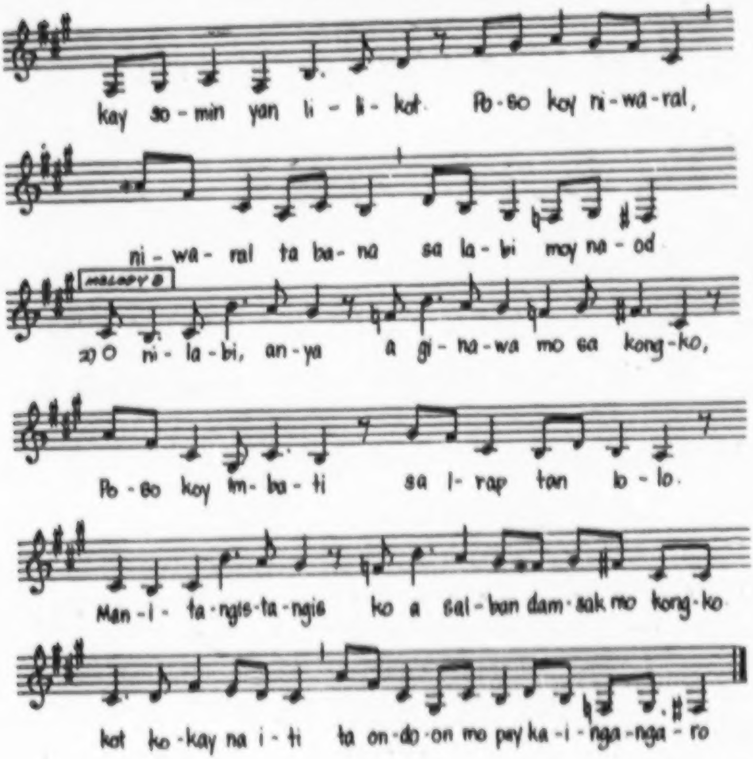
SINTIMINTO (11·3)


Ka - so - li - bay so - min la - lo - ma,
Si To - toy kot mang - ko - ta - nai.
Da - an - da - an tan - da moy na
Man - a - lo - loy i - rap do - sa.

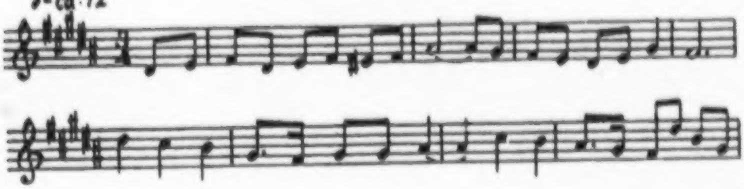
SINTIMINTO (11·14)


(♩= 92-96
MELODYA
O Po - so koy ka - i - nga - ro ka - i - nga - ro pay nan
bi - lang a - say ma - nok - ma - nok ka - ya nin ma - kal - par,
so - min li - wa - li wa, ka - ya ma - ka - ka - lok,
So - min ka - kal - ma - an, na - lag - lag sa lo - ta,

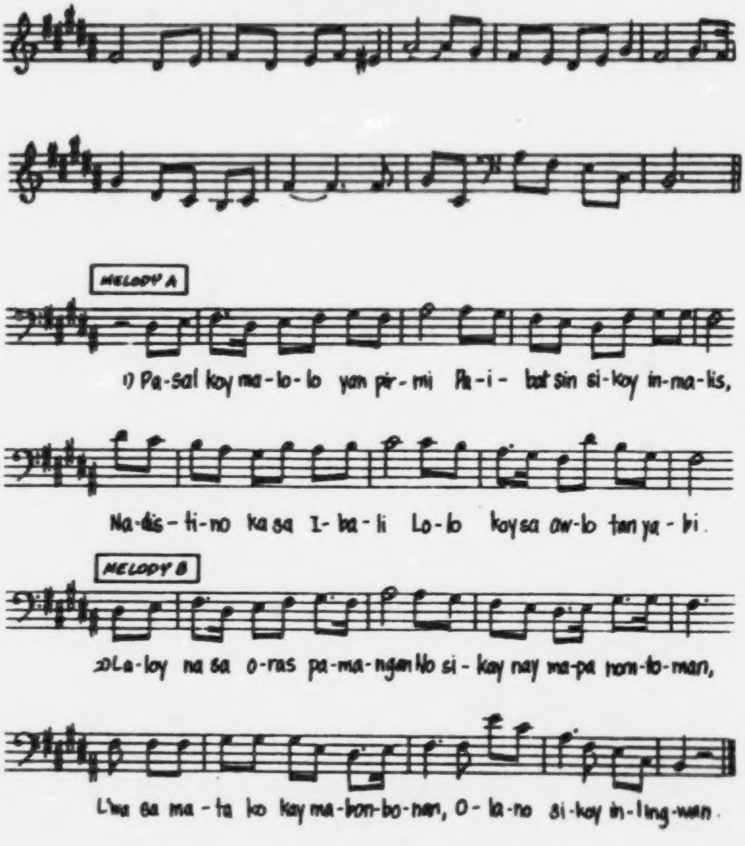
(CONT'D) SINTIMENTO (11.14)


kay so-min yan li-li-kot. Po-so koy ni-wa-ral,
ni-wa-ral ta ba-na sa la-bi moy na-od
MELODY B
2) O ni-la-bi, an-ya a gi-na-wa mo sa kong-ko,
Po-so koy im-ba-ti sa I-rap tan lo-lo.
Man-i-ta-ngis-ta-ngis ko a sal-ban dam-sak mo kong-ko
kot ko-kay na i-ti ta on-do-on mo pay ka-i-nga-nga-ro

SINTIMINTO (11.22)



(CONT'D) SINTIMINTO (11.22)


MELODY A
1) Pa-sal koy ma-lo-lo yan pir-mi Pa-i- bat sin si-koy in-ma-lis,
Na-dis-ti-no ka sa I-ba-li Lo-lo koy sa aw-lo tan ya-bi.
MELODY B
2) La-loy na sa o-ras pa-ma-ngan No si-kay nay ma-pa nom-to-man,
L'wa sa ma-ta ko kay ma-bon-bo-nan, O-la-no si-koy in-ling-wan.

Conclusions

These observations are discussed in terms of intervals above the tonic, tonic being the first note in a chord, here denoted by I. Other symbols used in the conclusions that follow are:

M	a major chord
m	a minor chord
P	pitch

Due to the fact that the range is usually one octave, pitches are numbered as P1, P2, P3, P4, P5, P6, P7, and I. P1 is also tonic.

Musical phrases are lettered ABCDEFGH, etc. If phrases are repeated with a slight variation, they are marked with an apostrophe; for example, the phrase written ABA'C would mean that A, B, and C are each different and A' is a slightly varied repetition of A.

Tonic

M2 is common before tonic.

Tonic is never leaped upon (from above or below) by any interval larger than a perfect fourth; one exception in the data is an octave leap from tonic down to tonic.

Tonic is approached by whole step from below only in minor scale passages.

Tonic is followed by m2 only when m2 is used as an auxiliary between tonic and M2.

m3, m6, m7

These tones are used in conjunction with each other, exclusive of their major counterparts. This is important as it clearly shows major and minor songs. The only exception is a song clearly using secondary dominants with a sequential phrase.

Tritone

Tritone is used only as an auxiliary or (in one case) as a leading tone of the dominant.

Range

Most songs have a range between an octave and an eleventh.

Starting Note

P5 is the most common starting note.
P5 up to tonic is very common.
P5 to P4 is also common.
If a song starts on a high tonic, it will proceed downward.
The starting note is usually an anacrusis.

Final Note

It is most common to end on tonic.
A few songs end on M3.

Penultimate Note

The penultimate note is always a step above the final note.

Cadential Patterns

Descending patterns are most common:
(P4, M3, M2, I), (M6, P5, P4, M3), (P5, P4, M2, I).
Descending patterns with auxiliaries are also found:
(M2, M3, M2, I), (P4, P5, P4, M3).

Rhythm

Rhythm is related to language and accent, but is metric.
There are often long rests between phrases.
Faster notes are found toward the end of a measure.
A flowing rhythm seems to be vital.

Form

Repetition is common; a phrase can be repeated immediately or later in the song: AABC or ABAC.

It seems important to have a somewhat varied range of phrases. In fact, my Sambal assistant verified that each line has its own function; sometimes he would comment that a certain line of a newly composed song sounded as though it was in the wrong place. The general pattern is for the first line to be "singable" (melodically straightforward), the second and third lines a little more varied or complex, and the third line the climax, indicated perhaps by a higher range or varied material.

Appendix 6: Cassette Recordings of Tina Sambal Songs

Two cassettes of Tina Sambal Songs are available through the Summer Institute of Linguistics. The titles of the songs that are recorded on these cassettes and the corresponding song numbers in the Chrestomathy follow. Asterisk indicates that the taped version is different from the version in the Chrestomathy.

Tape 1, Side A
"A Moral Lesson from Adam and Eve's Marriage" (1.1)*
"God, the Lord Almighty" (1.2)
"Simon Peter, the Daring Disciple" (1.5)
"I'm Asking Your Permission"(1.6*)
"How Good Are God's Works" (1.12)
"Song about Growing Up" (2.1*)
"Song of Obedience" (2.2)
"Here in the Philippine Islands" (2.3)
"When I Was a Little Girl" (2.5)
"May I Tell of an Old Habit" (2.7*)
"Even Animals Have Wisdom" (2.10)

Tape 1, Side B
"The Story of Herman" (3.1)
"Life Story of the Couple Cirilo and Carlota" (3.2)
"Life Story of Carolina and Pedro" (3.3*)
"A Very Respectable Meeting" (4.1)
"Sambal Song" (4.2)
"Our Mouths Don't Get Tired of Expressing Joy" (4.5)
"This Night is Altogether Joyful" (4.6)
"The Mountains and the Ocean" (4.7)
"The Roses" (4.8)
"Lucing" (4.9)
"My Mouth Paying Respect without Discrimination" (4.11)
"O Most Tranquil Night" (4.12)
"One Quiet Night" (4.13)
"In a Quiet Village" (4.14)
"Abroad" (4.15)

Tape 2, Side A
"How Nice, Joyful, and Happy" (5.3)
"In a Certain Part of Pangasinan" (5.4)
"When I Departed from My Own Place of Origin" (5.5)
"Oh, No, Luciano" (5.7)
"I'll Sing and Stir Emotions" (5.9)
"Serenading, Parts 1 and 2" (8.2.1 and 8.2.2)
"Serenading Song for a Candidate for the Agro-Industrial Fair" (8.4)
"Caroling Song for a Candidate for the Town Fiesta" (8.6)
"O My Shiny Sampaguita Flower" (9.1)
"You Are a Radiant Blossom" (9.2)
"Dear Princess" (9.8)
"My Cherished Heaven" (9.10)
"May You Not Despise" (9.14)
"One Day I Was Overcome by Sadness" (11.1)
"Last Saturday" (11.2)
"Neighbor" (11.3)

Tape 2, Side B
"I Was Trusting, My Love" (11.4)
"I Can't Eat" (11.5)
"O Bright Star" (11.6)
"Radiant Rose" (11.7)
"It's My Own Heart That Is Hurt" (11.8)
"Your Heart Is Nearly Melting" (11.9)
"I'm Tongue-tied" (11.10)
"My Heart Is Surprised" (11.11)
"How Lucky You Are To Be Always Happy" (11.12)
"Will You Now Possibly Forget Me" (11.13)
"My Heart is Wretched" (11.14)
"I'm Very Much Surprised at Your Love" (11.15)
"Since You Left" (11.22)
"False Love" (11.24)
"If It Could Be, My Love" (11.25)
"Your Wooden Sandals, My Love" (11.26)

Glossary Of Technical Terms

(If not otherwise noted, quoted definitions are from Morris 1982.)

Anisosyllabicity	The irregularity of syllable count in lines of poetry (i.e., the corresponding lines of a poem have unequal numbers of syllables).
Assonance	"A partial rhyme in which the accented vowel sounds correspond but the consonants differ, as in *brave* and *vain*." Cf. *consonance*.
Caesura	A pause or break in a line of verse due to speech rhythm or poetic pattern.
Chrestomathy	"A selection of literary passages, used in studying literature or language."
Consonance	"A similarity of terminal consonants but not of vowels in two or more syllables, words or lines." Cf. *assonance*.
Convention	"A widely used and accepted device or technique, as in drama or literature...."
Dodecasyllabic	"A verse or line consisting of twelve syllables."
Emic	Described in terms of function within a specific system, seen from an insider's viewpoint; opposite of *etic*.
Etic	Described objectively without reference to a specific system, seen from an outsider's viewpoint; opposite of *emic*.
Genre	"A category of art distinguished by definite style, form, or content."
Grammatical	Referring to the hierarchically related structures of a language such as stem, words, clause, sentence, paragraph, section, text.
Hemistich	"Halfline of verse, especially when separated rhythmically from the rest of the line by a caesura."

Hierarchy	A relationship between elements in which the larger units are composed of smaller units which are in turn composed of smaller units, etc.
Homophony	A style of composition "characterized by a single melodic line with accompaniment."
Meter	"The measured rhythm characteristic of verse.... A specific rhythmic pattern of verse, usually determined by the number and kinds of metric units in a typical line."
Monody	"A style of composition in which one vocal part or melodic line predominates."
Octosyllabic	"A verse with eight syllables in each line."
Phonological	Referring to the units of sound in a language. (These are hierarchically ordered, starting with vowel and consonant segments as smallest units which form the syllables which in turn form the larger units: accent group (the phonological word), stress group, intonational group, etc.
Poetry	In Tina Sambal, poetry is any piece of literature written in rhyme with a recurring stress pattern or syllable number.
Polyphony	"The simultaneous combination of two or more independent melodic parts, especially when in close harmonic relationship."
Refrain	"A verse repeated at intervals throughout a song or poem, especially at the end of each stanza."
Rhyme	"Correspondence of terminal sounds of words or of lines of a verse."
Rhythm	"A metrical flow of sound with a regulated pattern of long and short, or accented and unaccented, syllables."
Semantic	Referring to the hierarchically related structures of meaning in language, such as components of meanings (sememes), word meanings, phrase meanings, etc.

Stanza	"One of the divisions of a poem, composed of two or more lines usually characterized by a common pattern of meter, rhyme, and number of lines." Cf. *verse*.
Stress-timed	"Characterized by a tendency to the recurrence of stress at more or less uniform time intervals without regard to the number of syllables between stresses" (Pike 1947:200).
Syllable-timed	"Characterized by the tendency for syllables to recur at more or less even time intervals without regard to the number of sounds in the syllable or the number of stresses in the utterance..." (Pike 1947:251).
Verse	"A subdivision of any metrical composition, as a stanza of a hymn or a long poem." "Metrical or rhymed composition; poetry."

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